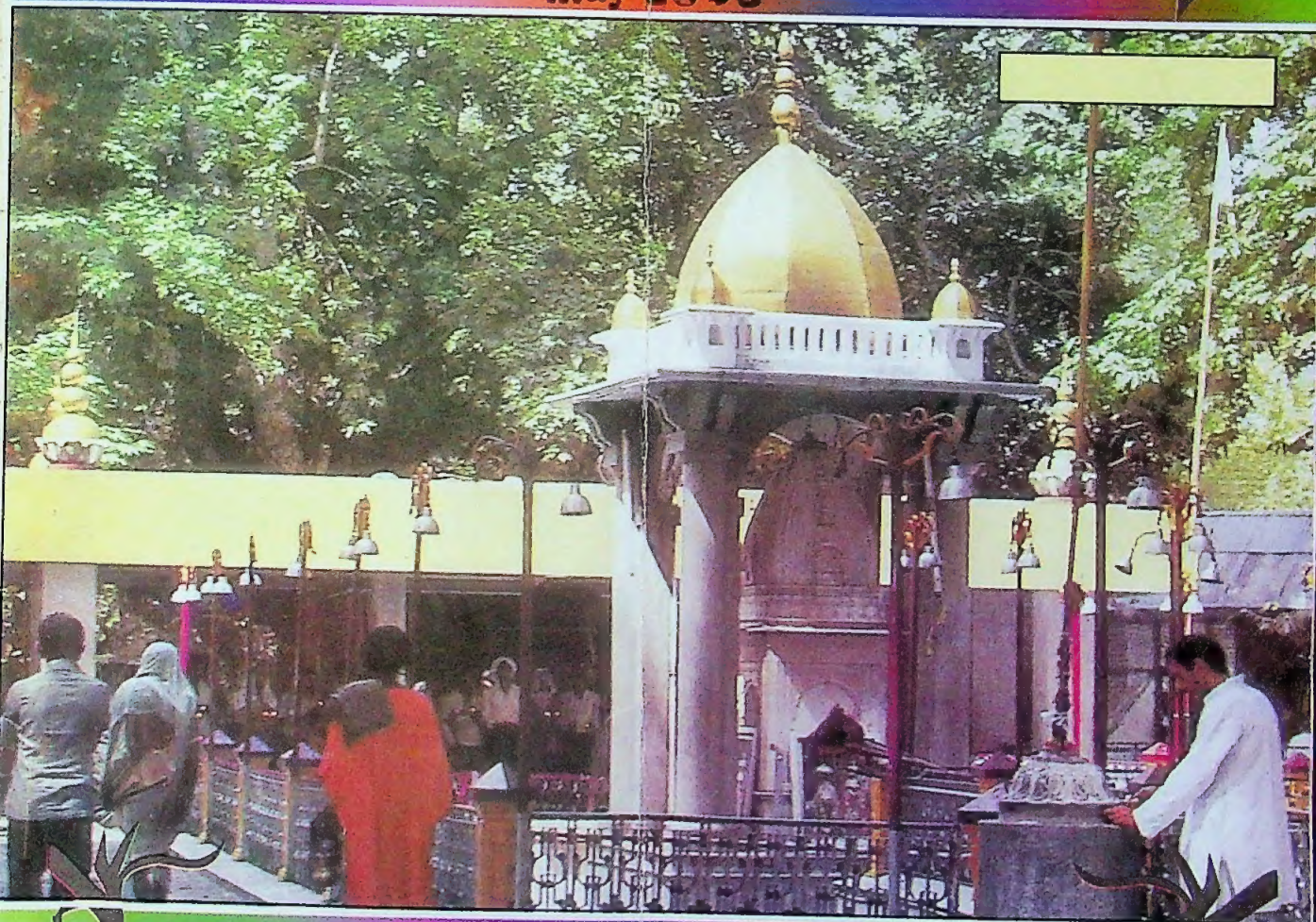


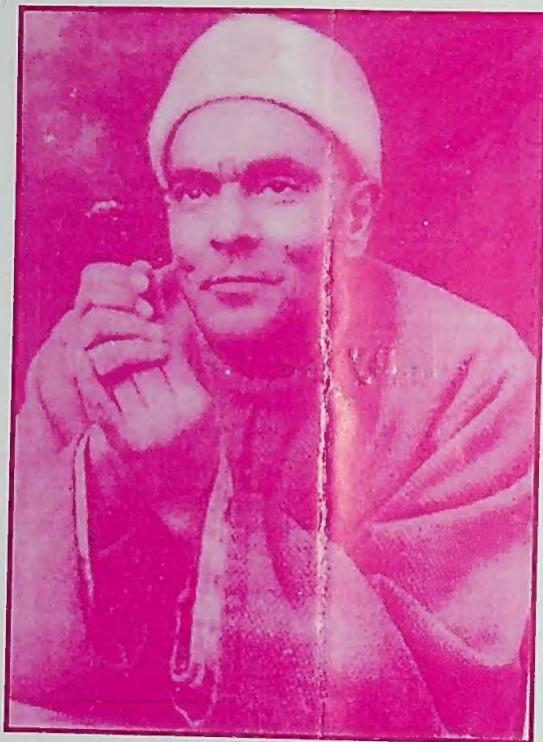
KSHIR BHAWANI TIMES

क्षीर भवानी टाइम्स

May 2000



KASHMIRI PANDIT SABHA
JAMMU



SWAMI YOGRAJNAND LAL MAHARAJJI

Swami Ji was born in 1902 at Gurgadi Mohalla Alikadal, Srinagar, Kashmir. He was son of Pt. Sahaz Koul wealthy person of the times (Ram Koul's). He had "Vairagh" due to the death of his mother at his very young age. He came in contact with Swami Lal Ji Maharaj who initiated him.

Swami Nand Lal Ji at his early stage of "Sanyas" stayed at Zinpore, Sopore District, upto 1945. From there he proceeded to Sharda Ji where he continued his meditation upto "Kabailee raid" of Oct-1947. This auspicious "Sathapan" fell in the hands of Kabailees. They, however, did not dare to harm him and in accordance with his wishes shifted him safely to Tikker (Kupwara on 18-01-47).

He first set up his Ashram at Tikker and then shifted to Hushur in Kupwara District.

Amongst his disciples the prominent were :—

1. Swami Kral Bab Maharaj who was stationed at Tikker.
2. Swami Vebeshan Ji.
3. Swami Mast Ram Ji

It is in 1968 that he attained Mukthi at Delhi.

H.N. Tiku
Sevak

क्षीर भवानी टाइम्स

KSHIR BHAWANI TIMES

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H.N. Tikku

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From President's Desk

Dear Sisters & Brothers,

Namaskar !

The political embroilment in Valley is getting more and more vexed with no solution in sight. With passing decade the problems of weaker sections of our community have multiplied manifold. There is no organisation except Kashmiri Pandit Sabha who are running a full-fledged programmes for such people. But the sources of KP Sabha are highly insufficient to meet this growing demand. Most of the organisations are busy in issuing statements in press over different socio-political issues and over-looking the basic requirements of society. We require to address this problem in an intelligent way and pool our resources for the well-being of the weaker sections. Even employment opportunities can be found through these schemes.

As a start I would like all the Sabha's Temple Committees of Valley whose immovable assets worth hundreds of crores to scrutinise their accounts and transfer pool their resources in cash to a joint body of community of leaders representing all the Districts of Valley and utilise the same for the welfare of community. What is the fun of keeping this money in the banks when it cannot be used for the welfare of the people who are in this stress of the money pooled is sizable, we can run our own Nursing home, Hospital and even an Engineering College. Let the exercise be started by the community leadership in this direction. Sabha will be ready to render all help in any such exercise. I invite the views of intelligentsia and community leaders for formulating any such programme to channelise and also utilise the monetary assets of the community for the benefit of widows, orphans, ailing and poor students. In fact if corrective steps are not taken in time some of accounts may be frozen or even embezzled.

Triloki Nath Khosa
President

Another Hoax

The meeting convened by J & K Revenue Minister to discuss the draft paper on return of the displaced K.P.'s on 02.06.2000 was yet another attempt to hoodwink the community. The National Conference Govt. is not serious to resolve the basic problems of the displaced K.P.'s ever since it took over the regime. In fact it has put several hurdles in passing on the existing concessions to the community. The exercise was only a facade to show the Central Govt. that the State Govt. is very much concerned about the return of Pandits to Valley.

In the truest sense no one is interested about the return of K.P.'s to their homes. The statements of Union Home Minister Shri L.K. Advani regarding offer of talks to Hurriyat also points this glaring reality that K.P.'s are in no leaders priority. Our inherent strength of individual effort and intellect which rejuvenated our life is an eye sore. Our politicians have seen refugees in camps as beggars, unclad, broken and desperate. Our resilience amazes every one and people wonder whether Pandits should be recognised even as migrants. The stand taken by Central Govt. and the State Govt. in N.H.R.C is a mind bogling example of apathy towards K.P.'s.

Mr. Quyoom the Revenue Minister of J & K convened the meeting of cross section of K.P. Society wherein more than eighty representative leaders and self-styled leaders were present. Why could not he discuss a serious issue of return of displaced with main stream K.P. Organisation leaders is a pertinent question? If Mr. Advani could throw his doors open for talks with Hurriyat Leaders without caring for discussion with cross section, then what prevented Revenue Minister of J&K to hold a close door and a serious discussion with established K.P. Leadership. Why the copy of draft paper prepared by the Divisional Commissioner Kashmir was not sent to community leaders in advance. This clearly shows the Govt. has neither any policy nor a programme either for our rehabilitation or for our return to the Valley.

Our problems have been compounded by self-styled leaders sponsored by the State Govt. whose statements are highlighted through media. This sinister design to cut to size K.P. leadership, should be viewed very seriously. To combat it, a unified approach along with common minimum programme of action be framed. The aim of all front line organisations is welfare of society. The minor differences in approaching the goal should not come in the way of united stand.

The time is running fast and it seems GOI is also in a hurry to rush through some political decision. May be international pressure has increased on India. Complacency at this juncture may jeopardize the present and also the future of our coming generations. We have to assert voiceforcely for our rights and needs. For this unified action plan is the need of hour and front line leadership is expected to take a lead and rise to this occasion.

(Ashok Braroo)
General Secretary

FIRST MEETING OF THE NEW EXECUTIVE COMMITTEE : 2000-2001 KASHMIRI PANDIT SABHA AMBPHALLA JAMMU

Shri T.N. Khosa, having taken over as President K.P. Sabha for the third time row, has nominated the following executive committee :-

- | | |
|-----------------------------|------------------------------|
| 01. Shri Triloki Nath Khosa | President |
| 02. Shri S.K. Shah | Sr. Vice President |
| 03. Shri A.N. Sadhu | Vice President |
| 04. Shri A.K. Braroo | Gen. Secretary |
| 05. Shri B.L.Tiku | Secretary |
| 06. Shri H.N.Tiku | Treasurer |
| 07. Shri Ashok Khar | Joint Secretary |
| 08. Shri Ashwani Koul | Joint Secretary
(Estates) |
| 09. Shri B.L. Bhat | Member |
| 10. Shri Kiran Wattal | Member |
| 11. Dr. Phoola Choudhary | Member |
| 12. Smt. Ratni Razdan | Member |
| 13. Mrs. Nimi Tiku | Member |
| 14. Shri S.K.Gadu | Member |
| 15. Sh. Subash Dhar | Member |
| 16. Shri S.N.Bakshi | Member |
| 17. Shri M.L.Koul | Member |
| 18. Shri B.L.Thaploo | Member |
| 19. Shri R.K.Tiku | Member |



The First meeting of this executive committee was held on 14.05.2000.

At the outset Sh. Khosa was escorted to the chair by the members and garlanded. He thanked the newly framed executive committee and introduced the members in this meeting. The representation to the women and youths was raised. He expressed that he wanted to give more representation to the women and youth, so that significant part is played by them for the community. He stressed emphasis on team spirit and result oriented working of the Sabha. To achieve this goal numbers of committees were framed in each field of activity of the Sabha. The constitution of the working groups thus framed is as under :-

1. Education Council : Education cell has to be framed and education counselling taken up by the Sabha, for which if need be, services of a consultant could be engaged even from outside the state. We must follow bee line approach instead encourage our boys to compete in the different fields other than Engineering. Education cell has to play a vital role in this direction. The cell will consist of :-

- | | |
|----------------------|---|
| (a) Prof. O.N.Kaul | Convenor |
| (b) Sh. Ashok Khar | Member Secretary (more members to be coopted if need) |
| (c) Prof. B.L. Raina | Member |

2. **Socio Religious Wing :** Due to the prevailing tension, the families are breaking up and this committee has to give a healing touch in such cases. This must not be purely from executive, we may have to coopt different personalities from the community. The time demands that certain reforms in marriages and other family disputes are initiated.

We have to destroy the caste system which has forced our children to marry outside the community. The Sabha has to play a vital role to discourage this Trend. The women wing has to be made strong, so that they can fight against evils of the community. Death rituals can be simplified after consulting our community elders. Need is to educate, not only the children, but their parents as well. This Socio-Religious Committee would consist of :-

- | | |
|----------------------------|----------|
| (a) Sh. T.N.Peshin | Chairman |
| (b) Sh. S.K. Gadu | Convenor |
| (c) Sh. H.N.Tiku | Member |
| (d) Mrs. Ratni Razdan | Member |
| (e) Prof. Phoola Choudhary | Member |
| (f) Sh. Brij Koul | Member |
| (g) Mrs. Nimi Tiku | Member |

3. **Socio Youth Wing :**

- | | |
|------------------------|----------|
| (a) Sh. R.K.Tikoo | Convenor |
| (b) Sh. Sudesh Thaploo | Member |
| (c) Sh. Anil Koul | Member |
| (d) Sh. Pankaj Handoo | Member |
| (e) Sh. Jitender Mirza | Member |
| (f) Sh. Subash Dhar | Member |

4. **Formation of Women Wing :**

- | | |
|----------------------------|------------------|
| (a) Prof. Phoola Choudhary | Convenor |
| (b) Mrs. Nimi Tiku | Member Secretary |
| (c) Mrs. Ratni Razdan. | Member |

5. **Foundation of Mohalla Committees & Preparation of Directories Mohalla-wise:**

- | | |
|----------------------|--|
| (a) Sh. S.N. Bakshi | Convenor |
| (b) Sh. Ashwani Koul | Member Secretary (more members may be coopted) |

6. **Kshir Bhawani Times Committee. (Monthly Journal of K.P. Sabha Jammu)**

- | | |
|--------------------|---|
| (a) Sh. B.L. Bhat | Convenor |
| (b) Sh. H.N. Tiku | Member Secretary |
| (c) Sh. R.K. Tikoo | Member (If need be more members be coopted) |

7. **Socio Political Affairs Committee :**

- | | |
|---------------------------|----------|
| (a) Sh.Triloki Nath Khosa | Chairman |
| (b) Prof. A.N. Sadhu | Convenor |
| (c) Prof. S.K. Shah | Member |
| (d) Prof. T.N. Shalla | Member |

- | | |
|---------------------|--------|
| (e) Sh. A.K. Braroo | Member |
| (f) Sh. S.K. Gadoo | Member |
| (g) Sh. K.K. Khosa | Member |

8. Legal-Committee : (To advise on legal aspects of the Community/ Sabha)

- | | | |
|---------------------------|------------|----------|
| (a) Sh. Kashmiri Lal Bhat | (Advocate) | Convenor |
| (b) Sh. C.M. Koul | (Advocate) | Member |
| (c) Sh. M.L. Thusoo | (Advocate) | Member |
| (d) Sh. Ravinder Raina | (Advocate) | Member |

9. Cultural Committee :

- | | |
|--------------------------------|------------------|
| (a) Sh. M.L. Kemmu | Convenor |
| (b) Sh. R.L. Shant | Member |
| (c) Sh. B.L. Thaploo | Member Secretary |
| (d) Sh. Shiban Krishen Pandita | Member |
| (e) Sh. Sudesh Thaploo | Member |
| (f) Mrs. Usha Handoo | Member |

10. Monitoring Committee :

- | | |
|----------------------------|----------|
| (a) Prof. A.N. Sadhu | Convenor |
| (b) Sh. Ashok Braroo | Member |
| (c) Sh. B.L. Bhat | Member |
| (d) Sh. Ashok Khar | Member |
| (e) Prof. Phoola Choudhary | Member |

The function of this Committee is as under :-

- i - To take periodically stock of working of the above committees framed.
- ii - To report to the President and Executive the progress of works undertaken each committee.
- iii - To feed the Socio-Economic committee and political committee, with the required information which might need special attention.
- iv - To devise ways and means of overcoming the deficiencies in different areas operation.

Further the need was felt to raise the rates of Junj Ghar as the construction rates had increased considerably. In order to work out the increase it was decided to first ascertain the present rates of other Junj Ghars around and put up in the next meeting of the working committee for the decision.

The membership of the Sabha also came up for a thought. Worthy President was of the view that enrolling of life members needs to be encouraged. This suggestion was unanimously supported.

At the end all members assured the President of their full and prompt co-operation.

(A.K. Braroo
Gen. Secretary
K.P. Sabha Jammu)

THE TRAGEDY OF LIFE

— N. N. MUJOO

X. ANXIETY

Anxiety is uneasiness of mind or eagerness to do or get done something to achieve a purpose. A person is anxious to have an object, which his neighbour has and the neighbour is anxious to excel his fortune. There is nobody who is satisfied with his present lot.

"One who marries will be sorry & one who does not will be sorry", is the wise saying equivalent in Kashmiri to :—

अनहॅरण अरमान हॅरिशमित पशेमाना ॥

It does not mean that we should not strive for better, but our efforts should not involve uneasiness and eagerness. Shri Krishna says to Arjuna, "Action is thy duty but not to cherish fruit of action". Our every action is tied to fruit of action; the root of anxiety, which authenticates loss of our faith in omnipotent and omnipresent God or Bhagwan, the maker of our fortune by the hammer of our Karmas on the anvil of our sanaskars.

We are optimistic of the Almighty's omniscience but pessimistic while germinating anxiety in our mind. Anxiety is a thorn which does nothing but pricks our mind every now and then. The mind is a shapeless and nonphysical strength or vitality in our body. It has the potency of feeling joy and sorrow, making a person happy or sad.

Anxiety is no cure for our wishes and wants which are endless. It is no strength to our efforts to derive the desired fruit. Anxiety is a castle in air and a paperboat of no help in our exercises to reach the goal. Anxiety is a boat of glass in a sewer.

Anxiety is the daughter of illusion and mother of sorrows. All the three are enemies of happiness; the secret of life.

XI Sorrow

Sorrow is grief caused by loss of an object or aspiration. Sorrow is the daughter of anxiety but more haughty and harsh.

Sorrow is the part and parcel of life. Definitely no life is complete without sorrow.

"The highest spoke in fortunes wheel may soon turn the lowest".

When our efforts fail, we feel dejected. We are overwhelmed with sorrow when we find a person flourishing in the trade same as that of ours. On being asked the reason of his success he would readily express that he has not got what he ought to have. All, irrespective of being great and small, are the playmates of sorrow.

Remembering past is also sorrowful. When there is a grief we are sad. On a loss we feel aggrieved. When something turns below our expectations, we lose happiness and grow sorrow. When we have nothing we are in sorrow, when we have something we are in sorrow, when we have a lot, we are in sorrow. Sorrow is our destiny; not God sent but self-made. An ant is worried for a grain. (चॅर फलि ख्यत्तरहॅ हॅरान) A millionaire is in sorrow for multimillions. All of us are in the race to the goal of sorrow. "The higher you go the cooler it is."

We bathe in the pool of worldly pleasures and we churn them so forcefully and the butter turns into a foam of sorrow. We know that every beginning has an end as birth has its destination at the death. When

we lose any object, we feel sad without compromising with the law of Nature that there is nothing permanent. The harshness of sorrow invites our end to come nearer and we are lost to all that for which we strived to win sorrow. The remedy to this tragedy of life is :— "of thy sorrow be not too sad and of thy joy be not too glad."

XII EGO

Ego means self-assertion or praise. We love to live by our ego. An egoist thinks himself privileged and the ninth wonder of the world. He displays that whatever he says or does is the best and there is no parallel to his words or deeds. We always speak of our goodness and greatness in order to impress upon others that we command affluence in every way and there is no match to that. We go by our whims, howsoever harsh the result may be. Being egoist we maintain false prestige, we live beyond our means in order to belittle others. We speak highly of ourselves and think it below our dignity & integrity to listen to the right advice of a rightman. An egoist reciprocates the wish of others by the nod of head and later on speaks highly of his attitude towards the person wishing him good.

An egoist is soon hot like a small pot if and when his ego is offended by a ray of the truth, which makes him to unveil his nature unwittingly despite being cautious to maintain his sound by the artificial magnet of self-assertion.

Ego is a crown on the head of vanity. It resembles a foul house swept at the door by the broom of self-appreciation. A learned; wealthy and powerful person with a slight touch of ego makes him to pretend superiority, which by and large deprives him of the membership of a living society. Ego invites flattery and praise instead of self

purification. An egoist is always restless and nervous to be seen at the head of first row. To own that seat he weaves coarse & fine and attracts others by his jugglery of words. Ego is born in mind and grows in head. It dances in mouth and its eyes are blind to virtue. It is interested in self-praise and does not listen to the goodness of others. He thinks that greatness is meant for him and being great he commands by goodness. Actually greatness is commanded by goodness, which has no room for ego and vainty.

XIII Fear

When we shirk to say something, we are shy. When we are afraid of doing some work, we are cowards. When we disobey a Divine Command; break a law or indulge in a vice, we feel guilty. As such shyness, cowardice coupled with guilty conscience is fear.

1. "A thief may return but a liar will not."
2. "He who commits a theft thinks every one speaks of it."
3. "Cowardice is afraid to be known or seen."

In the present day modernism we hanker after price (money); pageantry and passion for fortune. We desire what we do not deserve. We go beyond the limits of smoothness and this invites trouble which infests our mind with fear.

Fear is of various types and it confronts us at various stages. Students have the fear of teachers though. They are tied with the strings of learning and teaching. Children are afraid of parents who are bound by affection. Again honesty is in the fear of dishonesty and vice versa. An honest person fears revolt from a dishonest one who is afraid of harassment and humiliation by the former. There is fear of strikes on the one side and that of lockouts on the other side. The great fear hate by the small who in this

own way are afraid of majesty of the former. Truth is in trouble for being bitter is not generally acceptable. Lie too fears for being caught and trapped. Birth is afraid of death, which in its own way is afraid of rebirth. Saying :-

शालस बीम सँह सुन्द-सँहस बीम शाल सुन्द ॥

(one fears to suffer and another suffers from fear).

Fear is the cause of failure in life.

1. "Kill fear within you with the weapon of truth. Reject fear as a poisonous snake."
2. "Simple living and high thinking will cast away the demon of fear and give you strength to walk on the path of righteous living". (Enquote).

XIV. DISEASE

Health is wealth, not shared by one's spouse even. Health is consumed by a disease in childhood, youth or old age. It is the worst type of tragedy in life for when health lost, everything is lost.

Disease in childhood is by inheritance or as destined by past karmas. A child attacked by a disease is cared and cured by elders, who feel panicky and are overwhelmed with mental pain if not physical.

Disease is the outcome of our association with anxiety, laziness, tiresome labour and bad habits in youth. Disease, at this stage of life, is the worry of the person assaulted.

Disease in old age is natural when physical and mental vitality is affected by loss of strength and tranquility, besides trudging pains in earlier life.

"Long life is long misery". It is a tragedy to live long for when disease overpowers us we become a burden, unbearable to be carried for long.

XV TENSION

Tension is a household word now-a-

days. It means hurt feelings and mental strain. It is the effect of forces pulling against each other i.e. tug of war between feelings and thinking. We are born in tension, we live in tension and we die in tension.

Tension has become so acute a disease as the medical science having achieved wonders in the field of treatment has invented no remedy for it. It is simply because non physical forces in our mind and brain cannot be cured.

Science was introduced to serve humanity which instead has become servant of the former. Our every non physical or physical existence is subject to inventions of science. We have become lazy, carefree and unsound for science has given us riches. I quote :-

1. Riches bring us care and fear.
2. Much science-much sorrow.

Both summer and winter are trouble makers. Spring and autumn are pleasant. Let us go by the smooth path and not the thorny one to keep away tension and diseases.

XVI DEFAMATION

Defamation is born of jealousy and envy. When we have nothing to talk we talk of others. Generally we talk of those who hate us or who are hated by us. "A potter envies another potter" is the saying.

To achieve our ends, honest means are thought a long process. The early and easy way to be in limelight is to grind one's own axe by defaming others. To win applause and favours we mechanize defamation to tarnish the image of the author's name and fame.

There are people who talk like saints with a devil sitting in their heart. Since people are so cunning as to bear the burden of humiliation not to speak of humbleness. They veil their true character under the robes of kindness. Defamation is the manure for jealousy and envy to have the fruit for those

whom he hates without having an iota of its boomerang effects.

The Bible says :-

“Do not judge others so that ye be not judged.”

XVII IDLENESS & LAZINESS

An idler is a person who has no work to do and a lazy one is slow at work. Idleness and laziness are two faces of the same coin. They are, rather, two sisters lulled by the devil.

An idle person considers himself an icon of an idol, which does nothing yet is worshipped in temples. An idle man's brain is the devil's workshop. For him Gautam and Gandhi were fools who renounced worldly attractions and attachments to teach truth, non-violence and love, which are obsolete now. For him Christ, Nanak & Kabir were stupid enough to propagate brotherhood, which has turned obscure. He enlists Galileo in the same list for he had been crucified for speaking the truth. He curses the science which has become his enemy as well as that of the humanity by depriving him of the work to which he was entitled. Idleness brings laziness and we lose the will to work. Thus we are doomed by the devil. “A lazy sheep thinks its wool heavy.”

The devil finds its cushion of a lazy. A sluggard thinks that a hen is the best creature which does nothing save hatching eggs for which master rewards it with shelter and feeding. A lazy prefers poverty to work. His motto is that begging is worship. Laziness is thought a gift by the lazy while in truth it is a curse, depriving him of wealth and health. Laziness is lulled to deep sleep in the lap of devil by the music of idleness. Laziness is the best rest as thought by the lazy. Idleness seconds it and makes it to forget that God has made a man to work and enjoy life with

enormous gifts of Nature.

Lastly for the idle and lazy I would like to quote from MAHA-BHARTA :-

“If an elephant, even, resists from work, carinvorous creatures coming in herds and countless worms would consume it.”

XVIII GOSSIP

A gossip is a tale teller who talks of the secrets of others without restraint. A gossip speaks half truth and half lie. If we talk to a gossip we will hear our news next day for a gossip who talks of others to us will definitely talk of us to others. Gossiping is a skill in talking and spreading the secrets of one and all. Gossiping is a habit and a gossip cannot stomach anything he hears. Without any reservation he will go on croaking like a frog and thus harm a house for which he has no regrets.

A gossip when talks good of others intends to know the bad the listener has to say about that person. Simultaneously when he talks bad of any person he means to establish that he is enemy of the listeners enemy. In short gossiping is backbiting which disturbs peace of a house.

काकनि काकनि करँहण घरह-यारबल काकनि
दिनरव नँह करणहँ ॥

Contentions' roots are women, land and gold.

XIX MISCHIEF

A mischief is a playful trick with or without harm or damage. A mischievous makes a mischief for the sake of mischief or as a maker of fun. But some times it turns into damage. A cracker burst may cause harm or loss if no care is taken. A little spark of a match may result in a big fire. A mischievous person spreads a rumour to disturb two persons, resulting in big clashes. Sometimes a joke is made to draw

amusement without thinking that its may raise a quarrel between two persons, two families or two communities. Mischief is also disturbing happiness of the two by meddling in the matters of others as a mischievous person's intention is to divide and rule and thus derive shameful benefits.

Mischief is a game of tricks played by morally retarded people for amusements. The people lacking capacity to bear the good of others, make mischiefs to block the way of others.

XX CUNNING

A clever person is a sophisticated genius having power of understanding. A cunning person is an ingenious creator of tricks to deshelve others by word and in deed for storing personal interests into the bag of greed. The fox, though small, is the most cunning among all creatures. Well said, "where the skin of lion cannot, the foxes shall.

"The more you have the more you want".

Riches have made more covetous men than poor. It is not poverty but covetousness that breeds craftiness. It is always the big fish eating a small fish. The rich cannot become richer without being cunning. It does not mean that "Havenots" are not cunning and crafty. But their field of wants is limited and so are the instruments of tricks.

A cunning person lacks no skill of his trade. He is found in meditation early morning in the temple. He behaves, talks and acts like a saint but in his heart he worships the devil. He loves and respects his targets. His sermons tempt even a saint. He is trusted even when he is full of deceit with heart of gall he is honey tongued.

A cunning person is full of courtesy. "Full of courtesy full of craft". A cunning one knows no friendship and relationship. He

is vested in his own interests and for that he wears any cloak of any hue at any time. He, may beg, borrow and steal without fear of and favour to any body. He is idol of modesty when he approaches to apply his skill upon any body. When his mission is completed he will never return. If by chance he is met, he would try to avoid or again tempt you with the eggs still being hatched.

However, too much cunning undoes. The fox is brought to the furrier. He that mischief hatches, mischief catches. But the harm done cannot be repaired, so look before you leap; is the remedy.

XXI FASHION

Fashion is a style of living popular at a time. Fashion is beautification of body, decoration of house and remodelling of society. Fashion is the exposure of personality and all doors are open to a person who is modernised. Fine feathers make fine birds is the saying. Fashion identifies a person as to of what class of society he enjoys.

Fashion is good if it does not involve extravagance and health and morale are not affected adversely. In the present social setup the rule of simple living and high thinking " has lost its value and we think that "when in Rome one must do as Romans do." To live in modern society we have to give up moral concept of living. To be known as models of modern civilization we abandon principles of morality and adopt new style in abundance.

Fashion beyond resources has increased the ways of prodigality infecting health, morals and relations. The more the fashion centres, the more are the treatment centres.

Fashion is good but not at the costs of manners, conduct and behaviour of kids.

While witnessing filthy and obscene pictures on T.V., beside elders, tarnishes decency and discipline.

Fashion has developed individualism, which has squeezed the spirit of affection and obedience with loss of understanding and tolerance. There is growth of irresponsibility followed by the fall of the structure of interdependence. The result is separation. The old are left uncared or they find themselves in old age homes. The small are nestled in crutches where they lose parental supervision besides care and fear with the result they are carefree and arrogant.

नानि रोस शुर गौ पानि रोस द्यानि ।

"It is dear Collop that is cut out of thy own flesh".

Fashion has developed pomp and show infusing social evils of extravagance on

functions besides widening the scope of dowry system, which in some cases turns into separation-divorce and burning of brides.

Fashion is good to the extent of clear conscience and pure soul. Liberty in fashion extinguishes the candle of morality and a person indulging in immorality of any style ignores self building and becomes a nuisance insance for the family and also society of which he cannot be called a living member.

It is said "Better be out of the world than out of the fashion."

But fashion should not be a cause of misery, as it is now-a-days for attachment and attraction to various ills easily available.

Better to better our soul than be caught by the leprosy of fashions, which harms our health, wealth and character on accepting the servitude of fashion, no doubt, unreasonable and undesirable.

Election of Kashmiri Sahyak Samiti

The Election of Kashmiri Sahyak Samiti Ward No. 8 Karan Nagar Jammu was held on 21-5-2000 under the Chairmanship of designated Election Incharge Pandit S.N.Bakshi.

The election was held in a peaceful atmosphere and most of the Biradari members were present. The following members were elected unanimously with a voice vote against the post mentioned as under for the term 6/2000 to 6/2002.

- | | |
|--------------------|--------------------------|
| 1. President | Mr. M.L. Fotedar |
| 2. Vice President | Dr. M.L. Dhar |
| 3. Secretary | Dr. Jagdish Dhar (Hakim) |
| 4. Joint Secretary | Mr. Tribawan Handoo |
| 5. Convener | Mr. M.L. Sultan |

On concluding of the election Pandit S.N.Bakshi thanked all the Biradari members and hoped that the newly elected body will knit together the Biradari members so that we can have interaction of thoughts, deeds and work together in a cohesive manner for the welfare of our Samiti and K.P. Community in general.

Secretary
Kashmiri Sahyak Samiti
Karan Nagar, Jammu.

Akanandun, a Popular Folk Tale of Kashmir

— Dr. J.L. Tikku

Among the popular folk tales of Kashmir the one on 'Akanandun' is unique in being sung in ballad. The folk music is special, so is also the way it is narrated. After every poetic narration accompanied by music, there is a break, when the singer lucidly explains the status of the ongoing story. The story fills the listener with remorse on Akanandun attaining his eleventh year of age. As per an understanding between the Jogi and the parents of the prince, the Akanandun has to revert to the custody of the Jogi. However, the nature of the return which the Jogi spelt out on the hapless parents is repulsive, cruel and beyond the norms of civility. The Jogi who blessed the King Chiknaweg and Queen Ratnamala on their prayers and pleadings for a son after they had a number of daughters had put a condition for the return of the prince on his attaining 11th year of age. However, on his calling on the couple at the appointed time and period, the Jogi, put an explicit condition, in the prince, Akanandun, being, killed by the parents and the Queen Ratnamala to serve the cooked meat of the Prince on eleven plates including members of the family, Jogi and the Slain Akanandun. The Jogi is demonic and cruel in his approach. This part of the story is abhorrent, repulsive and cruel and puts both the listener and the musician to tears. The anti-climax of the story is reached when the singer who with all the twists and detailed poetic renditions and lucid explanations sounds a command of the Jogi on the parents to call for the

Akanandun and share his plate which has been separately put for him. The prince charming Akanandun arrives with his usual pranks to the disappearance of the Jogi. The Jogi is none other than Lord Shiva.

My brush with the folk story of Akanandun goes back to my early teens when a Sofi singer by the name of Ghulam Mohamed belonging to Hazuri bagh area of Srinagar sang the Akanandun in verse on harmonium in his husky melodious voice late in the evening well past midnight at our residence in Srinagar. Copious tears would trickle down his face and so also among his listeners. All of us listened to the poetic story in rapt attention. The story in verse has also been broadcast from Radio Kashmir, Srinagar on a number of occasions both by rural and urban artists. However, to me it appears that the credit for keeping this folk story alive goes to Kashmiri Muslim poets and folk singers barring a very few Pandits, who have taken notice of this ancient treasure story. The prominent persons who have versified the story of Akanandun are Ramzan Bhatt, Samaad Mir, Abdul Ahad Zargar, Ali Wani, Prakash Bhatt Korigami and Prakashkak Wattal. There is a minor variation in the name of King and the Queen, but, the prince charming is the Akanandun. In ancient times thousands years before the advent of Christian era the present day Wular lake was a flourishing city and very prosperous. The name of this city was Samdhimat Nagar. The King Chiknaweg and Queen Ratnamala had a number of daughters, but no son. A Jogi

blessed the couple with the son Akanandun on the condition that they would have to surrender the son on his 12th year of age. The Akanandun grew into a beautiful lad and was graceful in his actions, dutiful, respectful to parents and teachers and socially vibrant and playful for his age. He as such endeared him to his family and friends. However, the day of reckoning soon arrived. The Sadhu appeared on the scene and sought the prince on the agreed time and date. However, the condition was cruel. Akanandun was to be slaughtered and then cooked by the mother and offered on eleven plates. The command of the Sadhu was explicit and he did not brook any compromise. The prince Akanandun was sacrificed to the horror of his parents. Eleven plates were laid and one as per commands of the Jogi was left for the prince. The Queen mother was asked to call for the prince. The prince came with his usual pranks. The Jogi disappeared from the scene.

Professor Mohiudin Hajini states that Raja SunderSen ruled over Kashmir during 2053 to 2043 BC and the capital of the state during this period was Sandhimat Nagar, the present day Wular. During this period the people fell on evil days and gave up right conduct and civil behaviour. A pious person by the name NandGupt born in a potter's family practiced penance and austerity. He foresaw the dooms day awaiting the people of Sandhimat Nagar unless they made amends in their conduct and evil ways. His sane voice was not heeded by the people. On this he left the place for a highland area and the area was soon upon his departure engulfed in a terrible earthquake and the prosperous city of Sandhimat Nagar was

turned into the present day Wular. The Akanandun event is reported to have taken place in this city thousands years before.

As stated earlier there are variations in minor events in the poetic stories. Samad Mir christens the father of Akanandun as Raja Harnam and his wife as SonaMal. The couple see the Jogi in a dream and seek his intervention for the birth of a son. The boon is granted. However in this version Raja Harnam provides a substitute in place of prince for the sacrifice. Abdul Ahad Zargar refers to the name of the king as Ram Gopal, 'butparast' and his consort as kuja Mal. The Sadhu appears to Kuja-Mal in a dream and blesses her with a son whom the Sadhu names as Akanandun. Instead of having eleven plates of the deadprince Zarger's Varsion puts the Jogi's demand for only four plates. All the poetic versions are pathetic as is clear from the following version of Zargar.

- Ram Gopal Batta gav rozith, Potra daghi hund sukhna bozith
- Haa Jaguoo, koth laga sangdil, Potra dagi hanz dag chi mushkil.
- Yani mali tus halqas mar shrakh, Tani saviy badi-badi dich bakh.

Anti Climax

Lookh bada kul shahar gai jamah, Mai bari bari hitukh toshan ta lo lo, Zinda sapun Akanandun tu lo lo, Chatta boji Aai mohabatta sati larran, Akanandans andi andi gath marran, Zinda sapun Akanandun tu lo lo. The folk tale of Akanandun is famous for its legend and content. It has been very popular with all Kashmiris both Hindus and Muslims and will continue to be so for many more years to come. □

Kashmiri Pandit Sabha

Mohalla Committee Gandhi Nagar

BHAJAN SANDHYA, a Kashmiri musical programme was held at Laxmi Narayan Temple, Gandhi Nagar.

The programme was arranged by Gandhi Nagar Committee of Kashmiri Pandit Sabha to provide a forum for a social gathering of the Biradari Members. The Committee has already arranged two such programmes in the year 1995 and 1998. This programme was attended by a large number of Biradari Members from Gandhi Nagar, its adjoining areas as well as President, Vice President and Members of the Executive Committee of Kashmiri Pandit Sabha, Ambphalla.



Arohi Sangeet Vidyalaya, a Voluntary cultural society for promotion of classical music and folk culture of the state were the organisers of this programme, as they were of the two previous programmes. The programme started with the rendering of Rag "Ghingoti" on the sitar by a renowned sitarist Dr. Padmini Tickoo. Kashmiri Bhajans and Gazal and Arti were rendered by well known vocalist Mrs. Deepali Wattal. The accompanying Tabla player was John Masih and baby Veethika Tickoo accompanied on Tanpura. The programme was compered by Shri R.K.Tickoo and anchored by Shri Brij Mohan TAS (Retd) both members of the Committee.

The programme was highly appreciated and the audience enjoyed the two hour programme. Kahwa and Bakirkhani (Kashmiri style) were served to all the members of audience and organisers. In the end the President Prof. J.N.Durani thanked the audience and organisers for the success of the programme.

‘Saqi-As I know Him’

— Avtar Krishan Razdan

Moti Lal Saqi is no more. Memories are still a fresh in my mind. His untimely death is my great personal loss due to the fact that he ushered me love and affection for the last thirty years. He knew the difficulties whenever I faced in my thirty five years of literary career. His sympathies to me were not of a humanitarian but his viewpoint was that one who really works in the field of Art, culture and literature of Kashmir must be encouraged. He had faith in me and I also respected him as my brother. Today his thought shakes me all over and I drift into the reveries of my past. Before 70's I always read his meaningful articles about Kashmir in some journals published in those days. His Kashmiri songs were often sung and broadcast from Radio Kashmir Srinagar. I became curious to see Mr. Saqi personally and one day, I was in the sub office of J&K Academy of Art, Culture and Languages, Shaheed Ganj. Late Tak Zainagiri, the then Editor of Kashmiri Sheeraza received his article for publication. As soon as I read his name on the article, I enquired from the Editor who this man was? In reply he told me smilingly that this man was called all rounder of Art, Literature and Culture of Kashmir. "You will find his contribution in every book, journal, Magazine etc. any way or other published in Kashmiri or Urdu." Actually, this was a fact. At that time the aforesaid editor assured me that he would send him to me at my residence in Habba Kadal Srinagar positively. Since then I waited for him but no, he did not come.

It was in 70's, that I made up my mind

to write a book in Hindi, on Fine Arts of Kashmir. This was a major project but to write the book on this subject was a difficult task for me due to the fact that I am a handicapped person and cannot move out. It was a total research work. But I took this challenge and started going to Archives and other Libraries of Srinagar on my wheeled chair to collect the material on the subject. In the meantime, I received a contract from Vivid Bharti (Bombay) for a talk on 'Khir Bhawani' (the script I had already sent to them). My talk was recorded in Radio Kashmir Srinagar as per the direction of the Programme Executive of Vivid Bharti. After recording etc. I met Mr. Amin Kamil who was also in the station. He asked me what I was doing at that time? I told him about my Project. 'Oh, God, what we cannot do is done by you,' were his words. He encouraged me a lot at that time and requested to send an article in Kashmiri on any subject pertaining to the Arts of Kashmir. I prepared an article entitled 'Emotional Integration in Age old Kashmir Architecture' and personally went to Sub office of J&K Academy of Art, Culture and Languages Shaheed Ganj to deliver it to Mr. Kamil who was then the Editor of Sheeraza (Kashmiri). As soon as I entered the gate, a man sitting in a chair in the compound of the office stood up in reverence. He asked me the purpose of my coming to the office and I expressed my desire to meet Mr. Kamil who was in the room. He took me in his lap to Mr. Kamil. At that time I took the man for a peon or orderly of the office. He sat on the left side of my chair. I did not show any interest in

the man. I only delivered my article to Mr. Kamil who read it with interest and then delivered the first page of the article with interest and then delivered it to the man saying 'Mr. Saqi, what we cannot write is written by this man. Our writing is limited to our poems and short stories. 'As soon as I heard 'Mr Saqi' uttered by Mr. Kamil, I was surprised. I again stared at him and asked myself again and again, "Is this man really Saqi of whom I am in search?" I bowed before him and apologized for his kind trouble of shifting me from the compound to this room. He told me nothing but his eyes were wet with tears. In the mean time Mr. Kamil got prepared a cheque of Rs. 175 in advance as remuneration of my article. After that this gentleman and now confirmed Saqi lifted me in his lap and helped me sit in the wheeled chair. Lastly, he said, "Tak Zainagiri told me everything but I could not get time to come to you. Tomorrow is Sunday and I will definitely come to your residence." So, this was my first meeting with Saqi in 1970.

Mr. Saqi came to me very often and spent some hours in my small room at Habba Kadal. He knew my every family member. He respected my late mother. As soon as he entered my room he always drank three to four glasses of water. Tea was served by my mother after every hour. He would always clear his throat and smoke cigarrets. But he was simple and well-behaved. He talked loud and whenever any topic on Kashmir History was being discussed, his tone of talking remained high. This is due to the fact that he was well read and knew everything of what had happened in the past and what was happening in Kashmir at this time. He was an authority on Art, Culture, History and Language of Kashmir but basically he was a poet of repute. He had mastery of all the

forms of Kashmiri poetry. His poetic canvas was broad. The themes of his poems were different i.e. from romantic to revolutionary or from philosophical to patriotic. In 1980, I translated his first poem 'Marg-Van' into Hindi and published it in BASHA (Central Hindi Directorate Publication). Later, I translated several of his couplets extracted from MANSAR, his collection of poems for which he had been awarded by Sahitya Academi in 1981. Some of these couplets have got place in the leading Hindi journals of India. I have translated his 'KANGRI and ZAFRAN, two informative essays on these subjects into Hindi which have been since published. The most solid translation work which I have done is of 'SHRINAGARI'. This is the history of Srinagar which he has written in Kashmiri. I published it in 'Nilja' (Rashtri Basha Prachar Samiti publication) in serials but due to ill luck, only one serial is preserved with me at this time. I was not able to get all of these when I came here from Srinagar in 1990. I have translated his 100 enteries extracted from Kashmiri Eneyclopeadia into Hindi which have got place in Sheeraza (Hindi) from time to time. And lastly, very few people know that I have helped him a lot in publishing the letters of John Keets in Kashmiri.

Basically a poet, Saqi was a good prose writer also. He has written some good articles on Poetry, History, Art and Culture of Kashmir. He has translated the Bible in Kashmiri but that has not been published so far. He was also associated with certain literary organizations in and outside J&K. For his outstanding contribution to Kashmiri literature, he was conferred Padma Shri in 1987. He led an Indian literary delegation to Kazakistan.

With the introduction in Hindi and

English world by translations of his Kashmiri masterpieces, he became known as Punjabi, Gujrati, Malayalam, Bengali etc. Apart from translating dramas for Radio, he has written five operas for stage and holds second place after Dina Nath Nadim, one of the famous poets of Kashmir. He has received a number of Awards from different literary organizations of India for his invaluable contribution to Art, Culture, literature and language of Kashmiri from time to time.

For the last one month I have been reading from papers that Saqi has written 39 books etc. I do not believe so. I am sure that he has written so much, as the common readers do not know. It is for his elder son Sh. Vijay Saqi to compile his master pieces and place them before the public. J&K Academy of Art, culture and languages should also come forward in publishing his material which he has not been able to publish in his life time and must come out through his well wishers and Academy. The fact is that he has loved the Academy, lived for the Academy and served the Academy.

I recollect two meetings with him. It was chill winter in 1986. I was, from window side in my room at Srinagar, seeing the "nazara" of snow fall. I saw a man wearing an overcoat and a cap on his head, coming to enter the lane adjoining my house. He was looking at me but I could not recognize him. At last, when he reached nearer to me, I saw he was Moti Lal Saqi. He had become fatty. However, when he entered my room, first of all he drank four to five glasses of cold water. I asked him what the matter was? "Why are you taking so much of cold water when the mercury is below minus" He did not reply but I repeated my question. After all he replied that he always felt thirsty and wanted to quench it after every half an

hour. I suspected that he was not in good health that time. I requested him to get his urine tested as soon as possible. 'Why'? - he asked. 'I suspect that you are a diabetese patient' - I told him. 'What are you saying Razdan? I have no such symptoms' - he said. After hearing this I kept mum and did his work assigned to me. Later I heard that he had fallen down from window and had met with an accident. I was not in a position to meet him due to my physical disability. However, after three months of this incident he came to me. This time, he had been reduced to a mere skeleton. As soon as he entered my room, his first words were- "Razdan, you are not a writer but a doctor also. I took your warning lightly at that time but I am really a diabetic patient." "How was it detected?" I asked. "When my wound did not heal up for about a month, my urine was tested which showed alarming results" - he answered. After that he narrated the whole story of why he fell down from the window of his room.

Lastly he met me in Trikutanagar in 1997. He had come to congratulate me on my receiving Central Hindi Directorate Award of Literature by the Honble President of India. At that time also as usual, he was engaged in literary activities. He looked to me very weak. I hinted him about it. In reply he told me that it was all due to my timely diagnosis. "I am now ready to drink the nectar of death." I kept mum and did not reply. After that we had our routine exchange of views on several literary topics. When he left, he told me, "Who knows when and where we will meet again." But we did not meet after that. That was my last darshan of Saqi. He has gone to his eternal goal. May his Soul rest in peace.

LAWS OF SUCCESS

- * THE GREAT SIN
- * THE GREAT CRIPLER
- * THE GREATEST MISTAKE
- * THE MOST SATISFYING EXPERIENCE
- * THE BEST ACTION

- * THE GREATEST BLESSING
- * THE GREATEST FOOL
- * THE CLEVEREST MAN
- * THE GREATEST JOY
- * THE MOST CERTAIN THING IN LIFE
- * THE GREATEST OPPORTUNITY
- * THE GREATEST VICTORY
- * THE GREATEST THOUGHT
- * THE MOST POTENT FORCE
- * THE BEST PLAY
- * THE MOST RIDICULOUS TRAIT
- * THE GREATEST HANDICAPP
- * THE MOST DANGEROUS MAN
- * THE GREATEST LOSS
- * THE MOST EXPENSIVE INDULGENCE
- * THE GREATEST NEED FOR A
SUCCESSFUL LIFE

GOSSIP
 FEAR
 GIVING UP EFFORT
 DOING YOUR WORK WITH FULL ATTENTION.
 KEEPING YOUR MIND CLEAR AND YOUR
 JUDGEMENT PREJUDICE-FREE.
 GOOD HEALTH.
 THE MAN WHO LIES TO HIMSELF.
 THE ONE WHO DOES WHAT HE THINKS IS RIGHT.
 BEING NEEDED.
 CHANGE.
 THE NEXT ONE.
 VICTORY OVER ONE SELF.
 GOD.
 POSITIVE THINKING.
 SUCCESSFUL WORK.
 FALSE PRIDE.
 VANITY.
 A LIAR.
 LOSS OF SELF CONFIDENCE.
 HATE.
 COMMON SENSE.

*Please donate for construction
 programme of K.P. Sabha Complex
 Jammu. Raising of one more Story
 on the Community Centre and Library
 block, is in progress.*

*Please donate to Welfare fund
 of K.P. Sabha Jammu to help
 orphans, diseased and poor.*

Submission

Due to dislocation of K.P's from Kashmir Valley much of the precious religious, cultural & historical books & other literature has been lost, and whatever little has been salvaged individually by carrying to Jammu & other places couldn't find proper space for its preservation. It was therefore felt by the Biradri to set up a library at K.P. Sabha Complex where books presently with individuals could be pooled & maintained for desirous readers.

According to the wishes of the Biradari infra-structure for setting up of library at K.P. Sabha Complex has been provided like space & almirahs. But so far there has been no response in sparing the books inspite of many appeals. The K.P. Sabha once again requests to spare the books lying unutilised with the individuals, for this library.

Thanks

Managing Editor

CAUTION

*Almost all K.P's perform
 marriage functions in various
JANJ Ghars, where it is
 accessible to even undesirable
 elements. This has resulted in
 some thefts. Even small boys are
 put on the job by criminals.
 Therefore great watch and vigil
 needs to be kept while the
 ceremony is going on.*

B.L. Kaul (Chaman)
C-48 Pamposh Enclave
New Delhi 48

India was known as the Golden sparrow from early days of history. All middle East, European and Asian countries were eager to develop trade relations with it by land and sea. The search for a sea route from western Europe to India led to the discovery of American continent. All great religions of the world are found in India. While Hinduism and Buddhism originated here, Islam and Christianity also are well represented. Indian Muslim are the second largest community in the world. India gave shelter to various other communities of the adjoining countries who were thrown out from their place of origin, such as Jews, Bodhs, Parsis, Bohras, Bahais, etc. It can be said that India is a miniature world. Similarly it can also be stated that in Jammu and Kashmir State followers of all the major religions are well represented and living peacefully. For quite sometime till Muslim onslaught during fourteenth Century, all the communities lived in harmony. Therefore, we could say that India is a miniature world and Kashmir is miniature India.

It is said that Noahs' Arc was anchored at the highest peak of Kashmir (Mahadev Peak). It is also said that saints who prophesied about the birth of Jesus Christ, were from Kashmir and after the resurrection Christ appeared in Kashmir and lived there for some time. There is a tomb at Rosabal at Srinagar, where he has been laid to rest.

In Jammu and Kashmir it is believed that all the peaks of Shivalik range are abodes of Gods and Goddesses. In this area we have continued history of Pit-and Cave Dwellers to modern Civilization. There are many sacred spots where people from all over India come to

have darshans and perform worship according to their faith. Kashmir is known as "Shardapeeth" and when Adishankeracharya visited this place, he was so much impressed that he named one of his maths at Shrinagari in South as "Shardapeeth." The main temple of Shardapeeth is now in Pakistan occupied Kashmir on a hill top on the banks of river, Kishan Ganga.

Amarnath Cave, which thousands of people visit to have darshan of lord Shiva was discovered by a Muslim, Malik, whose family now gets one third of the cash offerings at the temple and also undertakes the repair of the approach road to the cave. Every peak in Jammu and Kashmir is named after Gods and Goddesses who are worshipped from time to time all round the year. For instance there are peaks named Harshar, Sarshar, Mahadev, Shankeracharya in Kashmir and in Jammu. We have Sarthal (Kishtwar) Mount Kailash (Bhadrawah), Vaishnodevi (Katra), (Sudhmahadev), Sakhrala, Purnandal Uttarahini Ranbireswar, Raghunath. The pilgrims to Amarnath cave in Kashmir and Vaishnavdevi temple in Katra, Jammu outnumber the pilgrims that visit Mecca Sharif or Vatican in Rome. The rise of Buddhism in North and Northwestern area give Kashmir a pivotal importance as a base for spreading Mahayana Buddhism. Mostly Kashmiri Pandits, well versed in Hinduism turned Bhikshus and went towards Tibet, China, Kabul, Kandhar preaching Mahayana (Buddhism). In Kashmir Valley itself monks could be seen meditating in forests and it was during Ashoka's time that thousands of monks reached Kundalvan near Srinagar from all over India where the fourth

Buddhist counsel was held. The effect of environment, the mode of worship and religious practices culminated when Mahayana (Buddhism) was adopted by the Brahmins making Gautam Budh Ninth Avatar of Lord Vishnu. Various schools of Hindu philosophy mainly Shaivism influenced the whole of India, especially North and North-West part of it. Huen Tsang lived in India for over 24 years in 631 AD learning Shastras and Sutras. He speaks of enormous intellectual activity with which more than hundred centres of residential learning, with ten thousands scholars coming and joining for both intellectual and commercial activities. The area had become cosmopolitan with world travellers, visitors, writers, scholars and thinkers. Zojila route led to Tibet and Gilgit. The Buddhists are in the entire North-western India, especially in Kashmir, Gandhar, architecture and sculpture could be felt prominently. Artisans could be seen moving about not in the Valley only but also on its borders from where trade in goods was carried on during this time building activity was also at its maximum in the whole area. Thousands of dwelling houses, Viharas and Stupas were seen coming up. Bernier, who visited this area, states as early as 1665, "In truth the kingdom surpassed in beauty all that my wildest imagination had even expected". It is in such places that God lives. It was here that Adishankaracharya was blessed by mother Sharda with her Darshans.

Kashmir is known as "Heaven on the Earth" not only by travellers and visitors but also by kings, religious personalities, lovers of Nature, poets and common man. While moving through Ladhak a person feels as if he is moving in a different world, a cold desert quiet and calm, sky and earth meeting and stars twinkling brightly against the clear blue sky. A man feels as if he is in a heaven suitable for meditation and prayer. The Buddhists in this area are seen ever in a prayerful mood not indulging in much of the

superficial and showy activities. Their stupas and places of worship are full of young and old in a natural human environments and the surroundings are decorated with paintings and architectural drawings of Bodhistava. History of Buddhism in Ladhak goes to Kushan period and bears testimony to direct links with the Kashmiri Gandhar Style of art. The Khaosti and Brahmi inscriptions in Drass and Khalsi have strengthened the belief that among other Himalayan states Ladhak has been Cultural Satellite of mainland India from the time of Kushanas. The ancient murals in Alchi Ladhak drawn by Kashmiri artists are world famous. On the dachigam the figures on the files of Harvan near Srinagar dated third to fifth Century AD inferences can be drawn about the early art tradition of the Valley. More important are the painted representations of the Buddhist subjects of the book covers of the Gilgit-manuscripts suggesting the style of paintings of the region of Kashmir also. A distinct impact of the developed sculptural art of the Kashmir Valley is discernible in the rock sculpture of Mulbek and elsewhere in Ladhak and in some of the Ladhakhi Buddhist Bronzes. After the Muslim invaders disturbed the spiritual and peaceful life of Kashmir, Ladhakis were cut off temporarily from Kashmir and evolved as a separate Kingdom. The Ladakh monasteries have played an important role in physical and spiritual growth of Buddhism. It has not only been the centre of learning for Buddhist philosophy, history literature and language but also a sanctuary for Buddhist paintings printing and sculpture. The study of five major Buddhist sciences, language, logic, metaphysics medicine and art became courses of study in monasteries. This land of Himalayan routes across the Pamir, Aksaichin and Karakoram range to Russia, Tibet and China, Caravans after caravans kept alive travel, trade and culture, from Misgar to Gilgit and Leh to Sinkiang. The

main routes of culture and commercial intercourse between India and Central Asia during the ancient times passed through the beautiful valley of Kashmir and was known as silk route. The diffusion of mainly three religious-cultural streams-Hindu, Buddhist-(Tibetomongoloids) and Muslims-harmonized into a faith in common ideals.

In Ladhakh, the festivals kept the spirit of people alive. These had no doubt a religious base, yet these festivals depicted life in its various aspects. In Ladhakh, with its bleak and dry environment, the Lama priests presented imaginary creation with life, death, suffering and salvation, Good and Evil figured in the Dance and Drama. A regular calendar of festivals began with the new year at Mela-Losar, Mela Chimmery-Gompa, Mela-Sheh-Shinba and celebrated Mela Hemis Gompa, these festivals flavoured life with mobility, music, dance, worship and contacts. In bitter cold, festivals are held and Chhung, a local liquor is used to warm up the body for dance and drama, Spring and Autumn have their respective festivals, where processions are taken out and masked dances showing the defeat of Devil. Effigies are burnt, prayers offered and monasteries sanctified with some mysterious practices known to the Lama priests.

In the outer Hill regions of Jammu there are a good number of temples and shrines. Here also festivals form an important part of life. In olden times Chiefs and land-lords financed the celebrations and people from surrounding hills assembled to offer prayers and benefited from the festival market display. With the opening of new roads, minor festivals, merged into bigger festivals, providing a market place for weeks. The spread of Buddhism in Kashmir may have weakened rigidity of rituals but as philosophy of Nirvana could not shatter the strength of ideals explained by Upnishadas. The influence exerted by a harmonious landscape on the new faith of

Islam, which had lost much of its aggressive character, till it reached the hills of Himlayas, brought about a fusion in the quest of truth, where the Mosque and the temple faded before the real quest of Sufi mystics, seen in common places of worship at the Shah-Hamdan, Hari Parbat, Tsrar and other Holy places in Kashmir. An indigenous system of philosophy of Kashmir known as the doctrine of recognition was developed. Monastic Shiva philosophy, evolved in the Valley of Kashmir, in its beautiful, charming and enchanting environment, inspired thinkers to create and evolve a sufficiently interesting and alternative philosophy. Dryness of philosophy changed into sweetness in Kashmir. This inspired love and affection in human hearts. The philosophers of this land unlike those in other parts of the world discarded all painful torturing methods of seeking God and advocated the blissful methods of Rajyoga, based on extreme love and devotion for the ultimate reality.

The natural beauty of Kashmir, has been inspiring poetry even in philosophers and in the philosophy expressed by them through the medium of logic. Kashmir Shaivism has been the result of infinitive relations brought about by an intensive meditation practicable by aspirants free from all physical and mental cares. Most of these persons have been ancient Kashmiris, who were protected from invaders by the high mountain walls by having stored all the necessities of life in their secluded homes in the long winter months. Such a conducive environment induced the deepest-philosophical insight possessed by philosophers like Somananda, Utpaldeva and Abhinavgupta. Shaivites of Kashmir did not advocate path of Sanyas, but lived the life of happy and contented householders and have been pursuing both worldly and spiritual aims of life side by side. The common people of Jammu and Kashmir and Ladakh have been immensely influenced by

beauty that lies hidden in the hills forests and mountains. The cultural landscape of this area had an interesting feature of festival bazaars, annual fairs and pilgrim journeys, representing a dynamic aspect of rural areas. Pilgrimage to Swami Amarnath in Summer, the pilgrimage to Harmukat Ganga, the ceremonies to dead at Muttan and monthly prayers at Tula Mula, Friday prayers at Tsrar, Hazratbal, the festival at Ladakh, pilgrimage to Vaishnodevi in Jammu are some of the instances to appreciate social life in its dynamic spirit. Last but not the least to this list may be added the contribution of sturdy Sikhs, who wherever, they settled, a seat of worship (Gurdwara) became the centre for religious and social activities. Their musical mode of worship attracted Hindus also. "Gurdwara Chhatti Padshahi" near 'Kathi Darwaza of Hari Parbat-Fort' is centre of Shabad Kirtan on all Sundays, Guru Purb and other holidays, when a good number of Sikh and Hindus come bare footed from far of distances in early morning and go back to their places after taking Prasad in the afternoon. It was for Hindus of Kashmiri Pandits that Guru Teghbahadur, sacrificed his life for preventing their annihilation at the hands of Aurangzeb, who was bent upon exterminating Hindu community. This is, perhaps the only example in the world, where a saint offered his head for the cause of humanity. But in spite of his exemplary sacrifice, Aurangzeb, did not stop at that but brutally murdered members of the Hindu community and did not spare even saints and sages of his own community at that time. The result was that the Mughal dynasty came to an abrupt end. In reaction to massarce of Hindus in Kashmir Sikhs took revenge and it was Hari Singh Nalwa, who pushed all Afghan and other Muslim invaders beyond Khyber pass. It was for a long time that people from North-East dared not attack and suppress the Indian Community. Similarly in North India it was Zoraver Singh, who also

taught invaders a lesson and crushed them in their own area. In this process Sikhs dominated in North India and prevented attacks till the advent of Britishers.

Large town like Anantnag, Baramulla, Handwara, Sopore, Srinagar, Doda, Bhadrwah, Kishtwar, Riyasi, Poonch, Rajouri, Leh and Gilgit not only strengthened the ribs of communication but also expanded the activity of travel, trade and tourism centres. Many villages became glorified with religious centres. Recent history has shown that by and large the resolve to usher in a democratic and secular way of life for cultural developments is now a settled fact.

Garrison says, "For upward of two thousand years Kashmir has been the home of Sanskrit learning and from this small Valley have been issued the masterpieces of history, poetry, romance, fable and philosophy. "For centuries, Kashmir was the home of greatest scholars". According to Lawrence, "The Valley of Kashmir is the holy land of Hindus and I have rarely been in a Village which, cannot show some relic of antiquity". It is only during fourteenth century that dark clouds gathered on the Horizon of Kashmir with invasion of pathans. The gentle people of Kashmir, mostly Brahmins engaged in pursuit of mind and spirit.

Kashmir is known as Heaven on Earth. There are distinct seasons ever-changing and having their own colour. In spring, the Almond blossoms impart a scent to the air, multicoloured flowers and the songs of birds impart life and joy to the landscape. With approaching summer, paddy fields and luscious green gardens seen heading towards the ripening of cereals and fruits which is followed by a golden autumn and one can see red leaves of Chinars all over the landscape. Then comes the winter with its heavy snowfall which eeries everything under its white heavy cover. These changing moods of nature instill a feeling of renunciation of not the world but of worldliness, not of actions but desires, so

aptly observed by saintly poets of Kashmir. Throughout history, Kashmir, Jammu, Gilgit and Ladakh have had harmonious intercourse across its borders with China, Russia and Turkistan on the North and China and Tibet on the East. The villages, whatever their form added their slender service and material to the mainstream of trade and travel in the Valley. However, economic self-sufficiency resulted in contentment providing sufficient scope for intellectual activity. It was natural that art and skill now seen in exquisite designs of art and craft attained excellence in printing leather, nara making, wooden implements, coarse woollen blankets, clothes, walnut wooden goods, gabbas and other woollen goods, building stones, papier machie, silverware, imitation Jewellery, embroidery, brass utensils, namdas, pashmina wooll garments and the like. The village has thus been the unit of the economic and social activity and importance was given to the villagers close to the administrative centres where the surrounding area formed the field of the service. Kashmir has special environment and natural setting for growth of fruit trees such as apple, pear, plums, almonds and the world renowned saffron. Perhaps this is the only place in the world where nature has expressed itself in fullest measure and in a striking way—thus making everything of Kashmir peculiar and different in beauty, colour and taste from rest of the world. Mughal kings used to spend their Summer in Kashmir making it Summer Capital of India. There were more than eighty beautiful pleasure gardens all round Dal Lake, Manasbal Lake and Wular Lake, even now many places in Kashmir, can be located by the name of the Gardens.

That all Kashmiris share a common folklore and composite culture is inherent. Besides having common food habits, common dress and common folk beliefs, they also have common places of adoration Lal Ded and Nund Rishi, are pillars of Rishi Cult and both these

spiritual luminaries are held in high esteem by all sections of Kashmiri society. This mystic school is the confluence of all that is best in Hinduism, Islam and Buddhism, where Nund Rishi is Alamdar-i-Kashmir to Muslims, Hindus call him Sahaj Anand, that is self born bliss. People of all faiths throng his shrine and pay their homage to the great saint. He is the Wishing Tree of Kashmiris. Nund Rishi was the embodiment of piety, compassion, non-violence and equality of men. In him two famous Vedic Rishi Schools, form one whole. He lived on dry vegetables and in the last phase of life sustained on water alone. His disciples lived a life of celibacy, non-violence and non-injury. They worked for the welfare of the common man and are considered to be most respectable people of society. There are good number of Rishi Shrines, not only in Kashmir but also in Kishtwar area of Jammu province.

“Rishi Style of Architecture is a feat of wood work of Kashmir carpenter.” This style is known as Eastern Java type Pagoda and Parihaspura style in the history of Architecture. This Buddhist monastery style was later on adopted for temples and now is a living style in the form of revered Rishi Shrine of Kashmir. Cooking of meat is prohibited around the shrines of Rishi Sahib (Rishi Mol) in Anantnag, Batmalloo in Srinagar and Parnain in Baramulla. Kashmiri mystic poetry is a precious part of Kashmir literature. It is a blend of Vedanta, Trika and Islamic mysticism. Sufi poetry though mostly realm of Muslim mystics has used a terminology of Hindu Shastra's in such a masterly style that a particular portion of this poetry is known as shastra. While first Bhajan in Kashmiri has been written by a Muslim poet Shah Gafur, it is said that Hindu poets such as Anand Ram and Sat Ram have composed Natts of merit.

All Kashmiris share a common treasure of folk songs which are recited and sung on proper

occasions. The cradle songs, pastoral songs, songs of the seasons dance, nursery rhymes and other folk songs are the collective expressions of feelings. The entire terminology of marriage in Hindus and Muslims is identical except the terms lagan and Nikah. Chhakri, Rov and Hikar enhance the grace festivity of every marriage though these songs are sung without any musical instruments.

During the early part of this century, Christian missionaries introduced modern type of education along with the introduction of allopathic treatment of diseases in Kashmir. Small Hospitals were opened in Srinagar, Baramullah etc, which helped in checking many epidemics like cholera etc. Maharaja Hari Singh had introduced compulsory education for all with free supply of books and other required things. Free education for boys and girls was introduced upto college level for the poor section of the society.

Legislative reforms, higher education and voting rights were introduced much before the independence of India. Unluckily at the time of partition of the country, invaders from Pakistan started burning of houses, killing ruthlessly men and women of all castes and creeds, plundering and destroying temples and other places of worship. They organised raids on treasuries, hospitals, schools marketplaces and houses of common man, shedding blood all round like mad dogs. It was in this process that many of these Christian Hospitals, Schools and Churches were destroyed. Many women nurses were brutally raped and murdered. Thereafter, Christian missionaries were not enthusiastic to reorganise and establish Hospitals, Churches, Schools and Institutions of higher education in this area.

For the last six hundred years people of this area mostly Hindus or Buddhists were mercilessly butchered by all the invaders from Northwestern side of the then Indai. There was a time when only eleven families of Kashmiri

Pandits were left in Kashmir and they passed their days incognito in distant villages. It is also said that any Hindu who did not agree to conversion to Muslim faith was cut down to pieces. There is a big Island in Dal Lake which has come up where ashes of sacred threads and murdered Hindus were thrown in and this place is known as Bat-Mazar (Grave-yard of Kashmiri Hindus). Women folk of these Hindus were paraded naked to humiliate them while crying and weeping on the dead bodies of their menfolk. Perhaps there is no such example of brutal atrocities committed on any community anywhere in the world during these last 600 years. It was only during the Dogra reign that some of these temples and places of pilgrimage were restored and Kashmiri Hindus started living peacefully to some extent. In August 1947 Pakistan forces and Afghan terrorists started repeating the atrocities that their forefathers had committed in this area. Even now to this day, these mercenaries from so called Muslim countries have not only butchered non-Muslims but they have not spared men and women of their own faith which they profess to be the only true followers of their Islamic God.

It is high time that the countries who have been rendering help by way of selling arms and ammunition and other armaments of the warfare to Pakistan to restrain themselves from doing so. They should understand that these actions and other help to such countries will boomerang on them as well because in reality these fanatics have no religion but religion of destruction and death. As both India and Pakistan have nuclear weapons and Kashmir being at the head of Pakistan as well and the origin of all the main rivers of India and Pakistan is a place of crucial importance. Any explosion in this area will lead to contamination of all the major rivers and render the whole of North India and Pakistan just a wasteland.

It is high time the UN took a stand with

regards to Jammu and Kashmir and declared it an international heritage area. All religious followers are inhabiting this part of India which was once considered to be the Paradise on Earth. Let them restore this status back to Jammu and Kashmir which Nature had bestowed on it for thousands of centuries till human hand destroyed it in recent times. Though it is not possible to assess the harm and damage done by mercenaries from many Muslim countries including Pakistan, lakhs of people have shifted from this place and are refugees in their own country. Hundreds of house have been burnt down, Schools, Hospitals, old and new temples and even many of the Muslim holy places have been damaged. Imagine the brutality of the attackers who in Wondhama after asking for food from a house killed all the people who served them well and snatched a child of one and a half years from the breast of his mother and inserted twenty eight bullets into his body. Atrocities committed by these invaders for the last ten years are innumerable and inhuman. They killed women by sawing them into two and throwing them into drains. These people had no guts to face the armed men but acted like thieves and dacoits by killing mercilessly during the dark nights, attacking buses and killing travellers of a particular community. For the last ten years now people are not at all assured of any peace. No one can say how and what stand will be taken by the countries who have been funding and supplying arms and ammunition to Pakistan. In fact, UN should have taken an early action and dissuaded all these countries not to escalate the proxy war any longer. UN should take steps to rehabilitate all the migrant people in different areas of Jammu and Kashmir and provide them with Schools, Hospitals and all other necessities. All the temples and religious places should be repaired and whenever possible reconstructed and beautified by fresh plantation and environment development. This immediate task should be undertaken by the UN at an early

date. And the whole area be declared Universal heritage area and no country should have the courage to inflict such action on the people of Jammu and Kashmir.

If UNO fails to do such arrangements, all third world countries should meet and form their own non-aligned centre in Delhi with Nelson Mandela as their first president and carry out non-violent struggle against Armed and Nuclear power countries, so that they start behaving with other countries in a human non violent way and give the world a new direction of peace prosperity and progress.

C-48, PAMPOSH ENCLAVE

N. DELHI-110048

"DO IT NOW"

If you have hard work to do,
Do it now.
Today the skies are clear and blue,
Tomorrow clouds may come in view.
Yesterday is not for you
Do it now.
If you have some kind words to say,
Say them Now,
Tomorrow may not come your way,
Do a kindness while you may
Loved ones will not alway stay;
Say them Now.
If you have a Smile to show,
show it now,
Make hearts happy, roses grow,
Let the friends around you know
The love you have before they go;
Show it Now.
Dear friends,

If you have missed an opportunity in the past, don't lose your heart. And it is unwise to wait for the future to do anything beco'z future cannot be trusted. Now is the time to act. Only now is yours. Seize it and makes full use of it.

Sunil Koul

31-Lower Laxmi Nagar, Sarwal.

THE ORIGIN OF ARYANS

— (By Dr. Prem Nath Sathu)

Our school and college text books on History, mention that the Aryans have come from outside and settled in India. Some historians trace their origin in Central Asia; others consider them offshoots of the Persian civilization, and still others associate them with the Greeks and Germans.

R.J. UNSTEAD, the author of 'A History of the world' published in 1984 by Book club Associates, London, writes that the Aryans were the invaders who came from the 'Steppes of Asia', and entered India with the help of swift horse-drawn chariots, quickly defeating the people who lived in the Indus valley. According to him, the Aryans were related to the Indo-Europeans who had settled in Asia Minor, Persia and Greece.

While one may agree about the relationship based on common traits and almost similar value systems, between the early Aryans of India, and the Indo-Europeans who settled in Asia Minor, Persia and Greece, to consider Aryans as the outsiders, and invaders in India, does not bear any testimony or conclusive proof.

In my earlier article on "**WHITHER ANCIENT INDIAN CIVILIZATION**", I have brought out one important point viz.: the findings during the excavations of the Indus valley civilization reveal a marked relationship between the Summerians of Mesopotamia and the Aryans of India, which are equally matched by the vivid description in the Indian Epics like Mahabharata, and the Puranas like Shrimad Bhagvatam. Since the modern researchers have agreed to accept

these books as the authentic record of a period prior to 3000 BC, it would be appropriate to trace the origin of Aryans; their way of life, and their exploits in the form of further movement to other lands, from all available data.

ANALYSIS OF THE WORD ARYAN

In the Vedic Sutras, the word Aryan refers to people who are spiritually oriented, civilized and of noble character, or people belonging to higher value system. During the Mahabharata war, when **Arjuna** told **Lord Krishna** that he would NOT fight his opponents - Kauravas in the battle, the latter chastised him in the following words :-

"Kutas tva kasmalamidam

Visame samupasthitam

Anarya-justam asvargyam

Akirti-karma Arjuna"

- (Bhagwad Gita 2.2)

"Whence is this perilous condition come upon thee; this dejection, **un-Aryan like** heaven excluding, disgraceful, O Arjuna ?"

Here Lord Krishna characterizes Arjuna's behaviour as **Un-Aryan**, because the Aryans were 'extremely sensitive to higher calls of life, righteousness and nobility, both in thought and action.' Mahabharata war was fought over 5000 years ago, when Aryan culture was still in ascendancy, and an accepted way of life. It could by no stretch of imagination be construed as an alien culture by the Indians.

The linguists relate the word Aryan to the word **Harijana** (pronounced as HARIYANA), which means 'related to God'. [No wonder, Gandhi ji named the so-called 'Untouchables' as Harijans].

NEW LIGHT ON THE ARYANS

If we consider Mahabharata, Bhagvatam and other Vedic books as the authentic records of the Vedic India (as has been accepted by modern historians), the problem of 'who is who, and what is what', about the Aryans, would be amply clear.

In this connection, it may be worthwhile to give the genealogy of one of the Vedic Kings of India - namely, King **Yayati**. He had two wives - **Devayani** and **Sarmistha**. From **Devayani**, he had two sons- **Yadu**, the founder of **Yadu Dynasty**, whose off spring came to be called as **Yadavas**, and **Turvasu**, who eventually, became the founder of **Yavanas** or **Turks**, and established the Turk Dynasty, which in course of time, neglected the norms and values of the Aryan life. One of the Yavana Kings was an ally of King Duryodhana, in the Mahabharata war. Another Yavana, known as **Kala Yavana**, had an encounter with (Lord) Krishna, during the migration of Yadavas from Mathura to Dwarka, and was killed on the hills of Machukunda.

From the other queen **Sarmistha**, Yayati had three sons. His one son was '**Druhya**', who founded the **Bhoja Dynasty**, one of the important Bhoja Kings being Raja Bhoja. The second son named '**Puru**' started the '**PAURAVA DYNASTY**', which got settled along the River Saraswati (now dried up), and the River Ravi. The third son '**Anu**', and his progeny, did not conform to the

Aryan values, and eventually, started a new dynasty viz. : **Mleccha Dynasty**, which is the present Greek Dynasty.

In the Adi-Parva (174.38) of the Mahabharata, there is a vivid description of the province **Pulinda** (modern Greece) which was conquered by **Bhimsena** and **Sahadeva**, two of the 'Pandava brothers', when the descendants of King 'Anu' were the rulers. Similarly, the Sabha Parva and the Bhisma Parva of the Mahabharata, mention about another province of '**Abhira**' situated in Sindh (Now province of Pakistan), on the banks of River Saraswati. Abhira Kings have been the ancestors of the Ghazni and Ghori Muslim Chieftains, who were the invaders to India, after the Greek chief Alexander's adventure in India. Even Alexander, owed his ancestry to King Anu, son of King Yayati.

Apart from the above, the Aryan influence had spread to many other lands. Out of them, the most important are **HUNAS** (part of Germany and Russia), **KHASA-ADAYA** (Mongolia). [Khasa implies less or no hair on the face]. The following verse from Shrimad Bhagwatam will make it clear :—

*"Kirata - Hunandhra - Pulinda - Pulkasa
Abhira - Sumbha Yavanah Khasa dayah
Ye'nye ca papa yad - apasrayasrayah
Sadhyanti tasmai prabha Vishnave
namah."*

- (Srimad Bhagvatam 2.4.18)

Srila Prabhupada translates the above verse as under :-

*"Kirtata, Huna, Andhra, Pulinda,
Pulkasa, Abhira, Sumbha, Yavana and Khasa
races, and even others, who are addicted to*

sinful acts, can be purified by taking shelter of the devotees of the Lord. Due to His being the Supreme Power, I beg to offer my obeisances unto Him."

This is how Sukadeva Goswami (son of Veda Vyasa), instructs Maharaja Pariksit, during his discourse in Naimis aranga Forest. The provinces like Pulinda Abhira, Yavana etc. have been identified in the works of Indian writers like Srila Prabhupada, and the Western/American researchers like Stephen Knapp.

REASONS FOR ARYAN EXPANSION

In Vedic times, the different parts of the Earth, were sparsely populated, and there was further need for exploring the earth, and finding new places for habitation. There was, however, another compelling reason for those people including the princes, who had not stuck to the Aryan way of life. That was because of the crusade of **Lord Parushurama** against those kings and their subjects, who had taken to sinful acts, and gone away from the high principles of Aryan life and culture. A good number of them got killed in the fierce war, and many, out of fear, left India, and hid themselves in various unknown and known areas like Caucasian Hills between the Black and the Caspian seas. It is mentioned that during the reign of Maharaja Yudhisthira, many of these areas formed parts of the Bharat Varsha.

ARYAN LINKS WITH OTHER CULTURES

V.Gordon Childe, in his book "**The Aryans**", mentions that there is clear evidence of Aryan influence in the Upper regions of the Euphrates, in and about 1400 BC. The cities in this region were quite

similar to the cities existing in Indo-Gangetic plains. Dr. Hall, in his book, "Ancient History of Near East", mentions that there is a close 'anthropological resemblance between the Dravadians of India and the Summerians of Mesopotamia, which suggests that the group of people called Summerians, actually came from India.'

Arthur Edward Waite associates The Holy '**KABBALAH**' (of Jews) with the Indian sage **Kapila Muni**, who has established the original **Sankhya - Yoga** philosophy. Some historians also consider that there is a close relationship between the Vedic and the **Jewish** mystical symbols. In 1907, **Hugo Wincklea**, identified that apart from ten Babylonian and four Mitannian gods, four Vedic gods (Indira, Varuna, Mitra (sun) and Aswani Kumar (twins) were invoked as witnesses to a Treaty signed in 1360 BC between the kings of Mitanni and Hittites. There are also tablets at Tell-el-Amarna, that mention about Aryan princes in Syria and Palestine.

There have been close links between Aryans and Iranians. V. Gordon Childe, in his book 'The Aryans', mentions the close linguistic resemblance found in the Sanskrit of Rig Veda, and the **Iranian** in the Gathas of Zoroaster and Darius. Both the Aryans and the Iranians worship the same deities viz. : Mitra (sun), Indira, Varuna, Agni and so on. Both shared the 'Soma Ritual' Herman Kulke in his book, "The History of India", explains that Iran or Ariana means, "The Aryans". That is why the late King of Iran, had assumed the title of "Arya Mehar".

Aryan culture too has close links with the **Egyptian** culture. Egyptians have also

their temples of worship. Osiris is depicted in black, like **Lord Krishna**. Their paintings of snakes show round disks on their heads, similar to **Lord Sheshnag** supporting all the planets. Like Aryans, they accept soul as eternal. They worship the Sun God, and call it Ra (derived from Ravi), Horu (Greek Horus) derived from Hari, and Nar Heru derived from Nar Hari - another name for Lord Vishnu. Research scholars/writers like **Stephen Knapp**, have made a thorough investigation in the Vedic thought and answers to the Mysteries of life. According to him, King IKSHAVAKU, mentioned in Mahabharata (and Gita, IV. 1), became God Osiris in Egypt, Asaru in Summerian, Asar of Asir in Egyptian, and ultimately OSIRIS." Similarly, the Greek God MITHRA, is the Vedic MITRA (name of Sun god), and HARI (name of Vishnu) is linguistically related to the name Eli and Elohim, which is a plural form of Eli - as the representative of the Supreme Deity.

The Greek God Hermes, used to be worshipped as phallus on a flat stone, anointed with oil like the '**Shiv Linga**'. Though Islam forbids Idol-worship, research scholars who have visited Mecca, say that their most sacred place of pilgrimage has a phallus. (Sang-i-Asvad) - a Shiv Linga lying horizontally. These are the traces of the Vedic (Aryan) culture, spread all over the world.

As regards the countries of the East, and particularly, South-East Asia, initially the Vedic (Aryan) influence, and later the Buddhist influence had loomed large. Their culture viz. their writing, art, architecture, sculpture and even the traditional dress has a close similarity with that of India. In

Ancient Mexico, the worship of the Sun God was common. One of the types of Vedic (Aryan) meditation is called Dhyana; the Chinese call it Ch'an. The Japanese changed it to Jhana and eventually to Zen. Coming to meditation techniques, the Kabbalah of Jews, Hesychasm of early Christians, Zikr of Sufi Muslims, and Zen of Japanese are all adaptations of different forms of meditation prevalent in Arya-varta i.e. India.

CONCLUSION

The above exposition clearly reveals that the Ancient Vedic Thought has resulted in a highly evolved value system and a unique culture in the country. This has been known as the Aryan culture. Aryan culture is not racial in character. It never pertained to a particular race or country, but to those who endeavoured to practice the Aryan values based on the Ancient Vedic teachings. Therefore, anyone can be considered an Aryan if he follows the tenets of the Vedic Philosophy. Those who do not wish to follow it would, ipso facto, be Non-Aryans.

There is a misunderstanding about the Vedic Religion (known as the Hindu religion), practiced by the early Aryans, in India i.e. Bharat Varsha. It was called **SANATANA DHARMA**, which was considered to be 'a way of life, to hold the society together in an orderly manner, and to give all its constituents full scope for growth according to their ability'.

The words Sanatana Dharma, imply a continuous process of search for truth, which has neither any beginning, nor an end. This Dharma, has neither any particular author, or a particular founder. It is purely based on the Vedas, which are considered as the

Revealed, Absolute and Unchanging Truths. Yes, there have been several authors known as THE SEERS, who in the process of their search for the Absolute Truth, have attained enlightenment, which has enabled them to reveal in their hymns, thoughts on The Absolute Reality. All of them have come to the conclusion, that the '**Supreme Energy**' is ONE, and the entire Universe is only its manifestation. The so-called word 'Hindu', is the name given to Aryans, by the outside invaders, who called them 'Sindhus' or 'Indus', which eventually, became Hindus, and the Sanatana Dharma became Hindu religion.

The Aryan cultural and spiritual values, have no tinge of bigotry or fundamentalism, and even during the last hundred years or more, the Indian sages and scholars, like **Swami Ram Tirtha, Swami Vivekananda, Swami Muktananda, Swami Chinmayananda, J. Krishna Murti, Osho** and **Sri Prabhupada**, and a host of others, have brought to light Vedas and Vedantic

Thought, before the people of the world, without making even a remote effort for proselytization or coercion to accept their philosophy. Even a large number of outsiders have been influenced by the Universal Teachings of **Sri Aurobindo** and **Sri Satya Sai Baba**.

Of course, one can accept the Vedic Thought, without changing his religion. Aryan culture and Aryan thought is synonymous with the Vedic culture and the Vedic thought. If the Vedas are the most ancient, so are the Aryans, of India, as they were the first to follow the Vedic tenets, and are a part and parcel of the Vedic culture.

Those Aryans who did not accept the Vedic view of life, thought it better to spread out in other lands like Asia Minor, Iran and Greece. In recent times, a number of people from America, Europe and other places have begun to follow the Vedic tenets, (part of Aryan culture), within the framework of their own faith or religion.

[Courtesy Kashir Samachar, Delhi]

Letter to President

Dear Shri Khosa Sahib,
Namaskar.

I have learnt from a 'Press Release' to be published in NAAD tht you have been unanimously elected as President of Kashmiri Pandit Sabha, Jammu for the third term for a period of 3 years (2000-2003). I congratulate you on your brilliant success. This is due to your good work done for the community and your contribution as a great social worker towards the general public irrespective of caste, creed or colour.

Your devotion to the social service of the community is a guideline for people like me.

With regards,

Yours sincerely,
J.N.Kaul
(President)

**Reproduced for information and guidance of Students desirous
admission in professional colleges**



महाराज कृष्ण काव

Maharaj Krishen Kaw

Tel. : 3386451

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सचिव

भारत सरकार

मानव संसाधन विकास मंत्रालय

शिक्षा विभाग

नई दिल्ली - 110 001

SECRETARY

Government of India

Ministry of Human Resource Development

Department of Education

New Delhi-110 001

D.O. No. F. 10-1/96-Desk (U)

Dear

May, 6, 2000

1. The hardships being faced by the Kashmiri migrants and the need to provide them assistance in the matter of admission to educational institutions in other parts of the country has been engaging the attention of this Ministry for quite some time.

2. On the advice of this Ministry, institutions such as KVS, Central Universities and several State Governments have been providing some concessions. However, it has been felt that these measures have not been adequate.

3. Through this letter, I seek your personal intervention in the matter to ensure that adequate concessions are granted to mitigate the problems of the Kashmiri migrants relating to admissions in educational institutions. Specifically, the following concessions may be extended for admissions in schools and Under Graduate/Post Graduate Programmes in Universities for the wards of Kashmiris displaced from their homes :

- Extension in date of admission (by about 30 days)
- Relaxation in cut off percentage (subject to minimum eligibility requirements) (upto 10%)
- Increase in intake capacity (upto 10%)

4. The State Governments may also positively consider provision of reservation for at least one seat in the merit quota in technical/professional institutions for the Kashmiri migrant students. The state of Maharashtra and Madhya Pradesh have already taken a lead in this. Besides this, waiving of domicile requirement and facilitation of migration in second and subsequent years in higher education courses will also go a long way in providing some relief to this community.

5. I shall highly appreciate if concessions as suggested above are extended to the young girls and boys who have been uprooted from their homes in the Kashmir Valley and the Ministry of Human Resource Development is kept informed of the measures being taken.

With kind regards,

Yours sincerely,

Sd/-

(Maharaj Krishen Kaw)

1. Secretary (Hr. Edn.) and Secy. (Tech. Edn.) of all States/UTs.
2. VCs of all Central and State Universities

Copy for necessary action to :

1. Secretary (Health), Government of India for extending similar benefits in respect of medical and other admissions.
2. Secretary, Deptt. of Agricultural Research & Education, Ministry of Agriculture, Krishi Bhawan, New Delhi, for extending similar benefits in respect of Agriculture Universities.
3. Medical Council of India
4. ICAR

Sd/-

(Maharaj Krishen Kaw)

Copy for information to :

1. Ministry of Home Affairs (Attn : Shri. T.R. Kakkar, Special Secretary)
2. Resident Commissioner, Govt. of J&K, New Delhi
3. Chairman, UGC
4. ICAR

Sd/-

(Maharaj Krishen Kaw)

Copy to :

1. Shri C.L. Gadoo, President, Kashmiri Samiti (Delhi), Kashmir Bhavan, Amar Colony, Lajpat Nagar-IV, New Delhi : 110 024.
2. President, All India Kashmiri Samaj, D-90, Saorjini Nagar, New Delhi : 110 023.

Sd/-

(Maharaj Krishen Kaw)

शक्ति उपासना : परम्परा और प्रयोजन

— डॉ० ओमप्रकाश पाण्डेय

भारत ही नहीं, विश्व के विभिन्न देशों की धार्मिक परम्पराओं में, अत्यन्त प्राचीनकाल से ही, किसी न किसी रूप में शक्ति उपासना प्रचलित रही है। यहां तक कि, अरब की जिस धरती पर इस्लाम का आविर्भाव हुआ, वहां भी पूर्ण ईस्लामीकरण तक अनेक देवियों की पूजा होती थी। यूनानी देवशास्त्र में तो बहुविध शक्तियों की अधिष्ठात्री देवियों की अवधारणा विद्यमान है।

भारत में ऋग्वैदिक काल से ही श्री, सरस्वती, उषस् और वाक् प्रभृति देवियों की उपासना होती रही है। आगम (तन्त्र) — परम्परा में इसका विशेष विस्तार हुआ। वहां बहुविध प्रयोजनों के अनुरूप कई महाविद्याओं — तारा, काली, सरस्वती, छिन्नमस्ता, पीताम्बा (बगलामुखी) और धूमावती प्रभृति की उपासना का विधान दिखलाई देता है। 'विद्या' शब्द अपने अन्य अनेक अर्थों के साथ प्रकृत सन्दर्भ में, वस्तुतः उपासना-प्रणाली का वाचक है। उपनिषदों में, विशेष रूप से छन्दोग्य उपनिषद में, जहाँ मधुविद्या, वैश्वानरविद्या इत्यादि का निरूपण हुआ है, वहां भी यह विभिन्न उपासना-प्रणालियों का ही द्योतक है। 'विद्या' या 'महाविद्या' शब्द शक्ति-उपासना के उस प्रयोजन को भी स्पष्ट कर देता है, जिसके अनुसार मोहरूप भ्रम का विनाश और विवेक ज्ञान की उपलब्धि ही साधक का परम अभीष्ट है।

उपयुक्त दस महाविद्याओं में से महाकाली, महालक्ष्मी और महासरस्वती की पूजा सात्विक कारणों से विशेष लोकप्रिय हुई। बगलामुखी और श्मशान विहारिणी भगवती धूमावती की उपासना के मूल शत्रु-विनाश, वाद-जय और मुकदमें में जीत प्रभृति ऐसी अभीप्साएं भी निहित हैं, जो आपाततः सात्विक नहीं

प्रतीत होती। जबकि सुखी-समृद्ध जीवन की प्राप्ति, अपने और सबके कष्टों का अपनयन तथा राग-द्वेष के निवारण की आकांक्षा सामान्य गृहस्थों के लिए स्वाभाविक ही है। यों, दुर्गा सप्तशती में शत्रु विनाश के लिए भी भगवती से प्रार्थना की गई है, लेकिन वह रूप, यश और जय प्राप्ति के अनन्तर ही है।

इसी कारण दुर्गा सप्तशती में इन्हीं तीन चरित्रों-महाकाली, महालक्ष्मी और महासरस्वती की अवतारणा की गई है। यह कथा मार्कण्डेय पुराण के साथ ही वामन पुराण में भी प्राप्त होती है, लेकिन विशेष लोकप्रियता मार्कण्डेय पुराण की प्रस्तुति को ही प्राप्त हुई। प्रथम तीन अध्यायों के अनन्तर पद्मावती, भुवनेशी, दर्मा, शिवा, भवानी और अर्धाम्यकेश विग्रह के ध्यान-श्लोक भी प्राप्त होते हैं, लेकिन इन सभी का समावेश उपर्युक्त तीनों चरित्रों में ही हो जाता है। सभी योगों से समन्वित माताओं के रूप में वृषारूढ़ा माहेश्वरी, पद्मासना लक्ष्मी, हंससमारूढ़ा, ब्राह्मी, ऐन्द्री और गरुडासना वैष्णवी के उल्लेख से सभी सम्प्रदायों में मान्य शक्तिरूपों की एकत्र अवतारणा हो गई है। 'दुर्गा' संज्ञक दैत्य का विनाश करने के कारण भगवती का 'दुर्गा' नाम प्रचलित हुआ।

'दुर्गा सप्तशती' में ऋषि छन्द, देवता और विनियोग निरूपण के माध्यम से शक्ति उपासना की वैदिक परम्परा की ओर इंगित किया गया है। सप्तशती के वर्तमान कलेवर में यद्यपि गायत्री, उष्णिक आदि वैदिक छन्दों की प्राप्ति नहीं होती, तथापि प्रत्येक अध्याय के आरम्भ में इन वैदिक छन्दों के उल्लेख का प्रयोजन वैदिक परम्परा का अनुवर्तन ही है। यों भी, वैदिक छन्दों से ही लौकिक

छन्दों का विकास हुआ है।

शतशती में कथा की प्रस्तुति अत्यन्त मनोवैज्ञानिक रीति से हुई है। सर्वप्रथम हमारी भेंट राजा सुरथ से होती है। विश्वासघाती मन्त्रियों के षड्यन्त्र से उनका राज्य शत्रुओं के अधीन हो गया है। शिकार खेलने के बहाने किसी प्रकार वे अपने राज्य से निकलकर बन चले जाते हैं, किन्तु वहां पर भी मानसिक चिन्तायें उनका साथ नहीं छोड़तीं। वन के सुरम्य वातावरण में भी वे अपने नगर और नागरिकों, सदामद हाथी और कष्टपूर्वक संचित कोष के विषय में ही सोचते रहते हैं। इसी बीच उनकी भेंट समाधि नामक एक व्यापारी से होती है, जो उन्हीं की तरह स्वजनों के छल का शिकार हुआ है। धन के लोभ से पत्नियों और पुत्रों के द्वारा घर से निकाले जाने पर भी समाधि घरवालों की ही चिन्ता में घुला जा रहा है। दोनों मिलकर, पास में ही स्थित मेधा ऋषि के आश्रम में जाते हैं। राजा सुरथ अपनी और समाधि की समस्या ऋषि के सम्मुख रखकर पूछते हैं—जिन लोगों ने उन दोनों के साथ छलन-प्रवंचना की है, उन्हीं के प्रति उनका मन स्नेहातुर क्यों है? विवेकी व्यक्ति का मन भी क्यों मोहग्रस्त हो जाता है?

इसी पूर्वपीठिका के माध्यम से शक्ति-उपासना पर प्रकाश डाला गया है। राजा सुरथ और व्यापारी समाधि को समझाते हुए मेधा ऋषि का कथन है कि भगवान् की महामाया ज्ञानियों के चित्र को भी बलपूर्वक खींचकर मोह में डाल देती है। इसी परम शक्तिशालिनी माया के प्रसन्न हो जाने पर मोह से हमारा छुटकारा हो जाता है। यह दृश्यमान जगत इसी महामाया का स्वरूप है। यद्यपि यह नित्य है, लेकिन देवों का कार्य करने के लिए जब-तब इसका अपेक्षित आविर्भाव होता है। महामाया के सम्मोहन से ही विष्णु ने मधु और कैटभ नामक दैत्यों का संहार किया था।

महिषसुर जब देवों को पराजित कर स्वयं इन्द्र बन गया तो उसके अत्याचारों से दुःखी देवताओं ने

ब्रह्म, व विष्णु और शिव से प्रार्थना की। इन त्रिदेवों के शरीरों से निकले तेजः पुंजों के सम्मिलन से जिस शक्ति का आविर्भाव हुआ, उसे सभी देवों ने वस्त्र-शस्त्र और आभूषण प्रदान किये। इन प्रसंग में प्राप्त विवरण से स्पष्ट है कि शक्ति का यह प्रकटीकरण देवताओं की एकता, संगठन और पारस्परिक सहयोग की भावना पर भी बलाघात दिखलाई देता है। विभिन्न देवों के संगठन से प्रादुर्भूत इसी शक्ति ने महिषासुर, रक्तबीज, चण्ड-मुण्ड तथा शुम्भ और निशुम्भ प्रभृति दुर्दान्त दैत्यों का विनाश किया।

भगवती महाशक्ति के विलक्षण स्वरूप का सप्तशती में जिस प्रकार प्रतिपादन हुआ है; उससे शक्ति जीवन-दर्शन की अभिव्यक्ति भी स्वतः हो गयी है। शक्ति का उपासक जीवन और जगत को यथातथ्य रूप में (जो कुछ जैसा है—) देखता है और स्वीकार करता है। शिव और सुन्दर यदि भगवती के स्वरूप में सम्मिहित है जो अशिव और असुन्दर भी उन्हीं के रूप हैं। पुणयात्माओं के साथ ही पापियों के यहां भी उनका निवास है। कहीं वे लक्ष्मीस्वरूपा हैं तो कहीं दरिद्रता के रूप में। चेतना, बुद्धि, शक्ति, क्षमा लज्जा, शान्ति, श्रद्धा, कान्ति, लक्ष्मी, स्मृति, दया और सन्तुष्टि रूप में तो उन्हें नमन किया ही गया है, क्षुधा, तृष्णा और शान्ति के रूप में भी उन्हें स्थित मानकर बारम्बार प्रणाम किया गया है। उनके स्वरूप में समाज के सभी व्यक्तियों और भावों को समेटने की चेष्टा परिलक्षित होती है। इसीलिए शक्ति का उपासक किसी से घृणा नहीं करता। सृष्टि के कण-कण में वही भगवती के स्वरूप का साक्षात्कार करते हुए उनसे प्रार्थना करता है कि वह उसे सन्मार्ग दिखलाए—‘पन्थानं सुपथा दक्षेत।’ स्मरण करने पर वे शुभ बुद्धि प्रदान करती हुई। धर्मसम्मत कार्य करने की प्रेरणा प्रदान करती हैं समर-भूमि में निष्ठुरता का प्रदर्शन करने पर भी उनके हृदय में दया और कृपा ही है। समस्त ज्ञान-विज्ञान उन्हीं का प्रतिपादन करते हैं और सभी उपासना-प्रणालियां उन्हीं की आराधना में प्रवृत्त हैं—

‘विद्याः समस्तास्तव देवि भूताः।’

नारी समाज के प्रति सद्भावना के जागरण में शक्ति-उपासना का विशिष्ट योगदान रहा है। शक्ति चिन्तन के अनुसार विश्व की समस्त स्त्रियां भगवती का स्वरूप ही तो है-

“स्त्रियः समस्तः सकला जगत्सु।”

किसी भी स्त्री के प्रति अनुचित व्यवहार करना स्वयं भगवती का अनादर है। कुमारी कन्याओं के पूजन और भोज के माध्यम से भी, बाल्यकाल से ही बालकों के हृदय में नारी-सम्मान की भावना के विकास का प्रयत्न किया गया है। अन्त में मेधा ऋषि, राजा सुरथ और समाधि वैश्य को समझाते हैं कि सबको सम्मोहित करने वाली इन्हीं भगवती की आराधना में भौतिक एवं स्वर्गिक सुखों के साथ ही मोक्ष की प्राप्ति भी होती है। शरद ऋतु में इनकी आराधना का विशेष महत्व है। इस दृष्टि से अष्टमी, चतुर्दशी और नवमी की तिथियां अधिक प्रशस्त हैं। ऋषि की प्रेरणा से राजा सुरथ और समाधि वैश्य ने सभी प्रकार के कष्ट स्वेच्छापूर्वक सहते हुए

सुदीर्घकाल तक देवी की आराधना की, जिसके फलस्वरूप सुरथ को तो अपना खोया हुआ राज्य प्राप्त हुआ और समाधि को अनाशक्ति का ज्ञान। यही सुरथ आगे सावर्णिक मनु बने। सप्तशती के युद्ध विवरण भी अत्यंत रोमांचक हैं। विदेशी आक्रमणकारियों, धर्म-द्वेषियों और आततायियों के विरुद्ध भारतीय समाज के तेज, स्वाभिमान, संघर्षशीलता और युयुत्सा की अग्नि को प्रदीप्त करने में इनकी महत्वपूर्ण भूमिका रही है। वर्षा के अनन्तर शरद युद्धाभियानों की ऋतु है। नौ दिनों की शक्ति समाराधना से प्राप्त उत्साह के बल पर विजयादशमी के दिन प्रस्थान करते थे।

निष्कर्ष यह कि दुर्गा पूजा की यह परम्परा, जिसका संबर्द्धन सप्तशती के माध्यम से हुआ, व्यक्ति और समाज दोनों के ही जीवन में एकता, संगठन, नारी सम्मान, सामाजिक सौमनस्य और सुरक्षा की भावना सुदीर्घकाल तक संचारित करती रही है। आवश्यकता है कि आज दुर्गा पूजा में, स्थान और काल के प्रभाव से जो कुछ विकृतियां आ गई हैं, उनका निराकरण कर, उपर्युक्त गुणों पर बल दिया जाये।

दो कविताएं

(1)

राम कसम इस महंगाई ने यह हालत कर डाली!
होटल का बिल बड़ा हो गया छोटी रह गई थाली!!
जब से उनका ब्याह हुआ है तब से हालत यह है!
बड़ी बहन से बड़ी हो गई सबसे छोटी साली!!
कल बच्चों को पढ़ा रहे थे ट्यूशन वाले टीचर!
मेघालय के दो कस्बे हैं कुल्लू और मनाली!!
अंधे लोगों के हाथों में आज बेढ़ें आ गईं!
चोरों के हिस्से आ गई थानों की रखवाली!!

-0-

(2)

बिशन हमदर्द

अपनी मर्जी से चलती है आज देश में रेल!
पसेंजर के पीछे आती है अब देश में मेल!!
काम नहीं आती दुनिया में कमजोरों की प्रीत!
ताकतवर के हर नखरे को हंसते हंसते झेल!!
फस्ट डिवीजन आ गई जिस ने नक्ल करी थी!
पढ़ कर पेपर दिए जिन्होंने सारे हो गए फेल!!
गाहक के थैले को देखा कोलहू वाला बोला!
यह सरकारी तिल हैं प्यारे कहां मिले गा तेल!!

-0-

रामनगर (डोडा)

बी.पी.ओ.-रामनगर बाजार डोडा

(संक्षिप्त रूप)

—माधवी बन्धोपाध्याय

मेघदूत नववर्षा का श्रेष्ठतम् तथा प्राचीनतम काव्य है—इस सत्य को संसार के सभी सुधी-वृन्द नमतस्तक होकर स्वीकार करते हैं। प्रखर ताप से जर्जरित धरित्री को नवीन नीरद किस प्रकार स्निग्ध, श्यामल तथा सजीव बना देता है, इस काव्य में उसका अपूर्व वर्णन है। मेघदूत में कवि कालिदास ने प्रेम को उस उच्च तथा पवित्र स्थान पर प्रतिष्ठित कर दिया है जहां से वह संसार के प्रत्येक जड़ पदार्थ को भी चैतन्यमय रूप में देखता है।

पूर्वमेघ

मेघदूत के विरही नायक यक्ष, अलकाधिपति यक्षराज कुबेर का तरुण अनुचर है और वह विवाह करके अपनी तरुणी भार्या के प्रेम-पारावार में इस प्रकार निमज्जित हो जाता है कि उसका आत्मबोध ही समाप्त हो जाता है। उसके प्रतिदिन के क्रिया-कलापों में अनेक त्रुटियां परिलक्षित होती हैं और इसी कारण क्रोधित होकर यक्षराज कुबेर उसे निवसिन दंड दे देते हैं। निर्वासित यक्ष मर्त्यलोक में मृतवत् जीवन व्यतीत करता है।

(1)

यक्ष निर्वासित हुआ जब
स्वर्ग से अभिशाप-वश,
जी रहा था बस वह मृतवत्
विरह-अग्नि-ताप वश,
जनकतनया स्नान से है
पुण्यमयी तटिनी जहाँ,
रामगिरि के वक्ष पर अब
यक्ष काटे दिन वहाँ,
वहीं पर्वत-श्रृंग पर वह,
प्रियतमा के संगहीन
बस रहा उन्मत्त सा था
भाग्यहत अति दीन-क्षीण ॥

(2)

तभी सहसा सघन श्यामल
मेघ ले आया अषाढ़,
गगन में लहरा उठा, बन
पर्वतों का कंठहार,
वृहत् वारिद-खंड मानो
मस्त सा मातंगराज

तिमिरमय वन से निकलकर
झूमता इठला के आज ॥

(3)

श्याम-सुन्दर मेघमाला
यक्ष जब अवलोकता
विरह-कातर प्रियतमा की
क्या दशा है, सोचता;
मेघ यदि सन्देश मेरा
प्राण-कान्ता से कहे
दहकती विरहाग्नि में भी
शान्ति मन में कुछ रहे ॥
दूत नीरद क्या बने निर्जीव वह है
है वही सन्देश-वह कि सजीव जो है—
ध्यान ऐसा यक्ष-मानस में न आया
प्रेम-मज्जित हृदय कब क्या सोच पाया?
यक्ष करता पाणिवध नमित निवेदन,
प्रेम-मोहित, भ्रान्त समझे जड़ न चेतन

करपुट में अर्घ सजाकर यक्ष मेघ की स्तुति करने लगा—
निदाघ-पीड़ित तप्त धरणी पर तृप्ति-धारा वर्षाने वाले नवीन
नीरद, आज मेरे व्यथा-कातर हृदय को भी शान्त करो।
स्वर्गाधिपति इन्द्र के सेना के प्रधान रथी, तुम अलकाधिपति
यक्षराज कुबेर की आवास भूमि में जाओ और मेरी प्राण-
प्रिया को मेरी कुशल-वार्ता सुनाओ। आज मैं निरुपाय होकर
तुम्हारे शरण में आया हूँ, हे मित्र, हे मेघदूत, मेरी सहायता
करो ॥

(5)

सर्वजन-प्रिय शैलवर यह
राम का पद-स्पर्श इसमें

इसे बन्दन कर निकलना
मेघ अति स्नेहिल हृदय में,
सजल अति शीतल छुअन से
इसे बाहों में भरोगे
खिल उठेगा श्रृंग गिरि का
मुक्त ज्वाला से करोगे ॥

(6)

नील-नीरद अनवरत चलते ही जाना
अन्त तक वह मलिन मुख-शशि देख आना,
वृन्त आशा का है और व पुष्प कोमल
निराशा की घोर आंधी करे घायल,
दिन गिने अवसाद-प्रतिमा, पिया आये,
म्लान होता कमल कोमल गिर न जाये ॥

(7)

मार्ग का देता हूं परिचय
मेघ सुनना
रामगिरि से दूर जाकर
स्मरण करना,
अति मनोहर स्निग्ध श्यामल
दृश्य होगा

जहां से जाओगे
कलिकादल खिलेगा,
जब बलाकादल चलेंगे
नभ में सुन्दर
पीत चम्पक गिनेंगे
मस्तक उठाकर;
देवता हो क्षेत्र के तुम
तरुण जलधर
अति प्रफुल्लित युवतियां
देखेंगी मुड़कर ॥

(8)

तृषित, तापित ग्रामबाला
देखकर वह सजल शीतल
श्याममय सुन्दर कलेवर,
मग्न हो नाचेंगी पल-पल;
तुम भी नीरद वृष्टि के मिस
स्पर्श करना सुतन उनके
प्रेममय वह मिलन होगा
चूम लेना अधर उनके ॥

एक बार गांव लौट कर

—महाराज कृष्ण संतोषी

सूँघते ही मेरे पांव की गंध
गली मुझ से लिपट गई
और रोते रोते साथ मेरे
घर तक चली आई।
दरवाजे ने देखा
तो हर्ष में अपनी सांकल हिलाई
खिड़कियाँ मुझ से बात करने
अपनी दीवारों से बाहर निकल आईं
सीढ़ियाँ
मेरे हर कदम के नीचे
मेरा चुम्बन ले रही थीं।
दीवारों ने कहा
हम कच्ची जरूर हैं
पर हमारे स्पर्श में मिट्टी की खुशबू है
छत ने देखा तो रो पड़ा
मेरी आत्मा के छिद्रों में

बर्फ और बारूद के बीच
सांसें लेता हुआ
मैं लौट आया था अपने घर
बरसों बाद
उस घर जहां अपने दादा के साथ
वचन में
मैं ने तुलसी की चौपाइयां गाई थीं
जहाँ संध्या होते ही
मां दिया जलाती और कुछ बुदबुदाती
इतने बरसों बाद
फिर देखा मैं ने वह दिया
पर कितना उदास और मलिन
याद करता हुआ वह दिन
जब पहली बार
उस की लौ पर संदेह प्रकट किया गया
सोचता हूँ
मैं कैसे रहूँ फिर उस घर में
जहां मैं दिया जलाने से भी डरता हूँ।

क्या मुझे कोई बतायेगा ?

— स्वतंत्र रैना

मन था मेरा,
उड़ के जाओं, छोड़ के आश्रित डेरा,
आसंग मन का है तो वहां,
जन्म हुआ था मेरा जहां,
वह कश्मीर ही रहा कहां?
'था' 'था' 'था'
'था' इस कारण क्योंकि
अब मन नहीं मेरा
जाने को वहां, जहां
अब तक न हुआ सवेरा

सवेरा खुशहाली का,
सुसज्जित हरियाली का,
होश कहां उस माली का?
जोश नहीं उस डाली का
रंग उड़ा है लाली का

हाय:...वहां तो छा गया
क्या करूं ? क्यों आ गया?
फिर से अंधकार, हाहाकार
शोक, दुःख, दुर्नीति, दुराचार
पाकिस्तानी का संस्कार
ग्याराह वर्ष से था इन्तज़ार
कब हो सवेरा तो जाओं जम्मू पार

आया क्लिनटन, हुआ प्रसन्न मन
पर गया साथ ही उदास जन-गण

स्वप्न ही गया चकनाचूर
जो था खुशियों से भर-पूर
और काश्मीर हो गया और-और दूर
क्योंकि शत्रु चाल है क्रूर
दोहराके पनतीस(35) को मारा
हाल दुखद है कहना सारा
भूला न था वंदहामा या संग्रामपोरा
जख्म अभी था कोरा-गोरा
हाय मचाया कतले-आम
करके सिख का काम तमाम

आतुर आतंकवादी आकर
छिटी सिंग पोरा छिपके जाकर
पाकिस्तानी पैसा पाकर
भारती सुरक्षा-बल हिलाकर
उन लोगों ने क्या कर डाला
पूरे जग-मुंह लगा है ताला
नीला पीला काला काला
था यह अंतिम अंधेर नहीं उजाला
अब तो स्वयं विचार करूं क्या
आतंकवादी भाग रहे हैं
मन के मन तो जाग रहे हैं
क्या कुछ होने वाला है
यह तो समय बतायेगा
पर स्वतंत्र रैना क्या करूं मैं?
क्या मुझे कोई बतायेगा?

C/o M. K. Raina

Senior Manager

J&K Bank Ltd

RCC Cannaught Place, New Delhi.

भारत का संगीत कई दृष्टिकोणों से अद्वितीय है। वह न केवल अपनी प्राचीनता ही के कारण विशिष्ट है वरन् उसका हजारों वर्ष पुरानी परम्परा तथा विकास का इतिहास भी अद्वितीय है। सर्वोत्तम कला और धर्म ऐसे एक सूत्र में गुथे हैं कि एक को दूसरे से अलग करना असम्भव है।

भारतीय संगीत का इतिहास वैदिक युग से मिलता है। ऋग्वेद और सामवेद की ऋचाएं संगीतबद्ध शब्दावली के प्राचीनतम उदाहरण हैं। भारत में संगीत की परम्परा ईश्वर प्रदत्त मानी जाती है। नारद की वीणा, कृष्ण की बंशी, शिव का ताण्डव और डमरू, सरस्वती की वीणा, गन्धर्वगान, किन्नर वाद्य, अप्सरा-नृत्य आदि इस कथन की पुष्टि करते हैं कि भारतीय संगीत और नाट्य कलाएं ईश्वर प्रदत्त हैं।

भारतीय संगीत की दोनों प्रणालियों अर्थात् उत्तर की हिन्दुस्तानी और दक्षिण की कर्नाटक प्रणालियों में विरोधाभास के साथ-साथ मूलभूत एकता का सामंजस्य भारतीय संगीत की अद्भुत विशेषता है। संगीत के विद्यार्थी के लिए यह रोचक प्रश्न है कि दोनों शास्त्रीय संगीत पद्धतियों का प्रादुर्भाव एक ही देश में व्यापक तथा मौलिक परिपाटी से कैसे हुआ। यह कहा जाता है कि वैदिक संगीत के नियम कश्मीर से कन्याकुमारी तक समान रहे और हर संगीत शास्त्री यह मानता है कि भारतीय संगीत की उत्पत्ति वेदों से ही हुई है।

भारत तथा सारंगदेव (संगीत रत्नाकर) द्वारा प्रतिपादित नियम, उत्तर से दक्षिण तक समान रूप से मान्य थे। उत्तर तथा दक्षिण के संगीतज्ञों तथा पद्धतिकारों

में घनिष्ट संपर्क रहा। उत्तर के सारंगदेव और दक्षिण के पुण्डरीक विट्ठल (सद्राग-चंद्रोदय) अनेक ऐसे ग्रंथकारों में से दो हैं, जिनके सिद्धान्त एक ही मूल पर आधारित हैं। दोनों के सम्पर्क तथा विचारों के आदान-प्रदान का एक उदाहरण यह है कि दक्षिण के पण्डित पुण्डरीक विट्ठल, भावभट्ट, अहोबल आदि उत्तर में आकर उत्तर भारत में प्रचलित संगीत के विषय में अनेक ग्रंथों की रचना की।

संगीत का प्राचीनतम रूप धार्मिक, दाशनिक, औपदेशिक तथा नैतिक था; संगीत, उपासना का माध्यम था। अतः इसका प्रादुर्भाव तथा विकास मंदिर और देवालियों में हुआ। उदाहरणार्थ-उत्तर भारत के “ध्रुवपद” का लालन-पालन, वृन्दावन, द्वारिका, जगन्नाथ आदि वैष्णव मंदिरों में, तथा सोमनाथ, विश्वनाथ आदि शैव मन्दिरों में हुआ। इसी प्रकार कर्नाटक संगीत भी भक्ति संगीत रहा है और वह आज भी उसी रूप में चला आ रहा है। दक्षिण के आधुनिक संगीतकार भी त्यागराज आदि के समान रहस्यवादी तथा धार्मिक संगीत कृतियों की रचना में सत् संलग्न हैं। दक्षिण में आज भी देवस्थानों में प्रचलित उपासना के रूप में नाट्य तथा गायन की प्रथा का अपना महत्त्व है। शताब्दियों से देशव्यापी संगीत की प्रथा का रूपान्तर सम्भव न होता यदि उस पर ऐतिहासिक तथा राजनैतिक आघात न पहुंचते।

बारहवीं शताब्दी के यवनकाल में उत्तर के संगीत की शैली के रूप, शब्द रचना तथा कथा वस्तु में महान् अंतर आया। मुगल शासकों में बहुत से कला प्रेमी तथा संगीत के आश्रयदाता थे जिन्होंने संगीत में समृद्धि की तथा उसका पुनरुत्थान किया। इस आदान से उत्तर भारत

के संगीत में फारस के प्रभावोत्पादक कर्णप्रिय स्वरावलियों का समन्वय हुआ। एक संगीत विद्वान के अनुसार “हिन्दू संगीत के सुगठित शरीर पर एक कोमल, सुसज्जित मुस्लिम बाहरी आवरण डाल दिया गया।” इस बाह्य सम्पर्क के अग्रदूतों में से 13वीं शताब्दी में सुलतान अलाउद्दीन खिलजी के शासनकाल में महान फारसी कवि, गायक तथा प्रशासक अमीर खुसरो थे। उस उदार संगीत-मर्मज्ञ ने पहले भारतीय संगीत को समझने तथा परखने का प्रयास किया। फिर उसने फारसी की धुनों पर आधारित नई स्वरावलियों का भारतीय रागों में समावेश किया। उदाहरणार्थ—यमन, साजगिरि, जिलफ, सरपर्दा, फिर्दोस्त आदि।

“अकबरनामा” के अनुसार सम्राट अकबर ने दो सौ से अधिक धुनों का निर्माण किया, जैसे “नौरोज” आदि। आइने अकबरी में संगीत पर एक पूरा प्रकरण है। हिन्दुस्तानी संगीत में तानसेन की देन का तो कहना ही क्या! वह तो संगीत सम्राट थे। राजा मानसिंह के काल में लिखित ‘रागमञ्जरी’ सोलह फारसी धुनों को बाहरी उपहार के रूप में स्वीकार करती है। जैसे अलख, हुसैनी, यमन, सरपर्दा, मुसाक आदि। नई धुनों के अलावा शास्त्रीय संगीत में नई शैलियों का जन्म हुआ जैसे—खयाल, कव्वाली, ठुमरी और दादरा, टप्पा तथा नये वाद्य भी प्रचार में लाये गये। जैसे रबाब, सुर शृंगार और सितार। अब संगीत केवल मन्दिरों में ही नहीं वरन् दरबारी संगीत के रूप में शासकों के मनोरंजन का साधन बना। अब संगीत का तत्त्व उपासना दर्शन, आदर्शवाद ही नहीं रहा अपितु शृंगारिक मनोरंजन का साधन भी बना। प्रशंसक तथा संगीत प्रेमी दरबारियों के लिए आमोद बन गया, अर्थात् उत्तर भारत में संगीत दैविक तथा धार्मिक स्तर से उतर कर लौकिक एहिभौतिक तथा शृंगारिक स्तर पर आ गया। दक्षिण में वाह्याधातों से अछूता संगीत अपनी प्राचीन परम्परागत शैली को अपनाए रहा। वहाँ स्फूर्तिवर्धक साधनों की कमी न होने के कारण वह

शिथिल न हुआ। महान विजयनगर शासकों के संरक्षण में कर्नाटक संगीत-क्षेत्र में पुनः जागृति हुई, तथा रचनात्मक संगीत का विकास हुआ जिसका परमोत्कर्षः संगीत त्रिमूर्ति, त्यागराज, श्यामा शास्त्री, मुत्तू स्वामी दीक्षितर के काल में हुआ। जो भी हो कर्नाटक संगीत अपनी परम्परागत शैली को बाहरी आघातों से अछूता रखकर आज भी पनप रहा है।

ऐसे तो एक साधारण श्रोता को दोनों शास्त्रीय पद्धतियों में भिन्नता मिले, पर एक जिज्ञासु कर्ण उन दोनों में एक मूल, प्राण सामंजस्य से प्रभावित हुए बिना नहीं रहेगा।

दिल्ली द्वारा प्रसारित साप्ताहिक अखिल भारतीय संगीत कार्यक्रम (हिन्दुस्तानी तथा कर्नाटक संगीत सभाएं) उत्तर में कर्नाटक संगीत-सभाओं तथा दक्षिण में हिन्दुस्तानी सभाओं के आयोजन द्वारा श्रोताओं में देशव्यापी संगीत प्रेम उत्पन्न करने का आकाशवाणी का प्रयास सराहनीय है। अब श्रोताओं के दोनों संगीत प्रणालियों में मूलाधार एकता, समानता तथा सभप्राकृतिक रागों का आभास मिलने लगा है।

दोनों प्रणालियों ने ऐसे राग हैं जिनके नाम और स्वर-विस्तार समान हैं, तथा ऐसे राग भी हैं जो एक ने दूसरे से ग्रहण किये हैं, उपरोक्त प्रथम प्रकार में राग, काफी, विहाग, जौनपुरी आदि आदि हैं।

यहां पर समप्राकृतिक अर्थात् समान रागों की विस्तृत सूची देना सम्भव न होने के कारण कुछ उदाहरण मात्र ही दिये जाते हैं। जैसे :-

यमन=कल्याणी

बिलावल=शंकराभरनम्

सोहनी=हंसानन्दी

केदार=हमीर कल्याणी

तोडी=शुभपन्तु वराली

जोग=नाटा

नारायणी, सरस्वती, सिंहेन्द्र मध्यम, कलावती, हेमवती, हंसवर्धन, मलयमारुतम्, वाचस्पति आदि कुछ ऐसे राग हैं जो उत्तर के गायकों ने दक्षिण से लेकर अपनाए हैं।

जहां तक मुझे याद पड़ता है कर्नाटक गायकों की यह प्रथा रही है कि संगीत सभा को वे हल्के हिंदी गाने (जैसे राग काफी, खमाज, विहाग, सिन्धु भैरवी, तिलंग आदि) से समाप्त करते हैं। बहुत से आधुनिक विख्यात हिंदुस्तानी शास्त्रीय संगीतज्ञ, दक्षिण में आमंत्रित हो चुके हैं। बहुतों ने वहां श्रोताओं को अत्यधिक आकर्षित भी किया है। मुझे खेद है कि अभी भी उत्तर में कर्नाटक संगीत की गुणग्राहकता पर्याप्त मात्रा में विकसित नहीं हुई है, यह एक शोचनीय बात है।

रागों का एक प्रणाली में सन्तुलित आदान-प्रदान उस प्रणाली की परम्परा को बनाए रखने के लिए उन रागों का प्रयोग समृद्धिवर्धक हो सकता है। हालांकि इन प्रयोगों में बड़ी दक्षता की आवश्यकता है अन्यथा यह सारा का सारा गुड़गोबर हो सकता है। इन प्रयोगों में शैली की विशिष्टता बनाए रखना अति आवश्यक है। जब अब्दुल करीम खां जैसे महान् संगीतज्ञों ने सोवरी, आनन्द भैरवी या खरहर प्रिया आदि का प्रयोग किया तो वह कर्नाटक गायकी से भिन्न होते हुए भी कर्णप्रिय प्रतीत हुए। उन्हीं रागों में गुण, रस और वातावरण की भिन्नता पैदा हो जाती है, यह गायन शैली और प्रयोग पर निर्भर है।

अब हम देखें, हिन्दुस्तानी और कर्नाटक संगीत सभा में अन्तर। हिन्दुस्तानी संगीत सभा प्रायः विलम्बित लय प्रशान्त, अवीक्षित भाव में गाए हुए खयाल से प्रारम्भ होती है। विलम्बित खयाल समुचित विकास बाद मध्य लय या द्रुत लय में खयाल गाया जाता है। तत्पश्चात्

एक आद्य और खयाल के या तराने जो इतने विकसित रूप में नहीं गाये जाते। इनके बाद उपशास्त्रीय गाने जैसे-ठुमरी, दादरा या टप्पा, हल्के गाने जैसे-भजन आदि कार्यक्रम के अन्त प्रयोग में लाए जाते हैं। हिन्दुस्तानी गायन के साथ सारंगी, हारमोनियम अथवा यदाकदा वायलिन, तबला और एक तानपूरे मात्र से ही वाद्य के प्रयोग होते हैं। कर्नाटक संगीत सभा प्रायः तानवर्णम् या घनपंचक कृतियों से आरम्भ होती है। जिनमें नाटा, गौला, आरमी, श्रीरागमुवराली आदि घन रागों का प्रायः प्रयोग होता है। तत्पश्चात् चरणम् अंग के विकास के साथ कतिपय कृतियां गाई जाती हैं। सभा का आकर्षण रागम्, तानम् और पल्लवी में ही होता है। जिससे गायक की सूझ-बूझ, दक्षता और प्रयोग आदि का मूल्यांकन भी होता है। पल्लवी, प्रायः विलम्बित रूप में गाई जाती है। उसमें साहित्य की मात्रा अधिक नहीं होती, अपितु उसका विकास प्रचुर मात्रा में होता है जिसमें गायक अपनी सूझ-बूझ तथा पाण्डित्य का प्रदर्शन करता है। पल्लवी यथार्थ में विलम्बित खयाल का कर्नाटक पर्यायवाची अंग है। प्रायः अलापयोग्य राग जैसे-तोड़ी, भैरवी, काम्बोजी, शंकराभरणम्, कल्याणी आदि ऐसे रागों में गायी जाती है, जिसमें राग के विकास की सीमा विस्तृत हो। इसमें गायक का ताल और लयकारी के सान मृदंगम् संगीत करने की दक्षता का प्रमाण भी मिलता है। पल्लवी के अन्त में गायक, ताल-वादकों की कला के प्रदर्शन का समुचित अवसर प्रदान करता है, जिनमें मृदंग, घंटक, गञ्जीरा और मौरसिंग आदि होते हैं। वायलिन वादक प्रायः सब कृतियों का ज्ञाता होता है। अतः केवल विकास अंग को छोड़कर यह यथार्थ में गायक के संग संगति करता है। सभा के तीसरे तथा अंतिम भाग में प्रायः उपशास्त्रीय संगीत जैसे-‘पद्म’, ‘जावली’ जिसकी शब्दावली प्रायः श्रृंगारिक होती है। तत् पश्चात् ‘तिल्लाना’ अर्थात् उत्तर भारत का तराना अन्त में कुछ हल्के ‘देसीय’ राग जैसे हिंदुस्तानी काफी,

बिहाग, कानडा, जन्तुक्षटी आदि गाये जाते हैं।

कर्नाटक संगीत में रागों का वर्गीकरण बहत्तर (७२) मेलकर्ताओं पर निर्भर है। बारह स्वर स्थानों पर आश्रित बहत्तर जनक राग हैं। अन्य रागों की संख्या अनगिनत है। यह वर्गीकरण विधि बड़ी वैज्ञानिक तथा गणित संगत है। हिन्दुस्तानी संगीत में तो पं० भातखण्डे जी द्वारा चुने हुए दस प्रमुख थाटों पर आधारित (मेल) थाट-राग पद्धति उत्कृष्ट है। यह पद्धति विद्यार्थियों को संगीत शिक्षा ग्रहण करते समय सुलभ और स्पष्ट प्रतीत होती हैं।

ऐसे तो रागों का वर्गीकरण दिन और रात के समयों के अनुसार है, परन्तु दक्षिण में समयानुसार रागगायन का प्रतिबन्ध प्रचलित नहीं है। हिन्दुस्तानी संगीत में समयानुकूल गायन का बंधन यथासंभव मान्य है। उत्तर के श्रोता इससे इस प्रकार अभ्यस्त हो गये हैं कि इस प्रतिबंध को तोड़ना उनको सदैव अखरता है। एक आकर्षक बात यह है कि दोनों ही प्रणालियों में रागों के नाम—

- (१) भौगोलिक स्थान (सौराष्ट्र, बंगला, सिन्धु, जौनपुरी आदि)
- (२) ऋतु (बसन्त, हिण्डोलम्, मेघ, हेमन्त, हेम आदि)।
- (३) उपासना विधि (भैरव, भैरवी (शिवोपासना) नटनारायण (विष्णु उपासना) कान्हडा (कृष्ण की उपासना) कृष्ण के प्राकृत शब्द कन्हड से उत्पन्न)।
- (४) फूल (मालती, नालिनकान्ति, सरसीरूह आदि)।
- (५) पशु और पक्षी (हंस), बड़हंसी, हंसध्वनि, (मोर) मयूरी, (नाग) नागध्वनि (कुरन्ज अर्थात् मृग) कुरन्जी (विहग अर्थात् पक्षी)

विहागड़ा, बिहाग आदि।

तालों में दोनों प्रणालियों में समानता पायी जाती है। जैसे—आदि—तालम् (अर्थात् त्रिताल), झपताल, रूपक आदि।

उत्तर और दक्षिण भारत दोनों में वाद्यों का बाहुल्य पाया जाता है अपितु यह कहा जा सकता है कि उत्तर भारत में तन्तुवाद्य और दक्षिण भारत में आघात अर्थात् ताल वाद्यों के नाना प्रकार हैं।

कर्नाटक संगीत का तालवाद्य कचेरी का अपना विशिष्ट स्थान है। उसका प्रभाव धीरे-धीरे हिन्दुस्तानी संगीत पर भी काफी आ गया है। कुछ समान वाद्य हैं जैसे—शहनाई और नागस्वरम्, सुन्दरी और मुखवीणा, पखावज और मृदंगम्, वीणा (विचित्र वीणा) तथा गोदूवाद्यम् (चित्रवीणा)।

दक्षिण में प्रचलित तन्जोर के तानपूरों की आकृति उत्तर के मिराज के तानपूरों से भिन्न होती है। उत्तर और दक्षिण में वायलिन को संस्वरित करने की विधि में अन्तर है। दक्षिण की विधि उत्तर की विधि से उत्तम है। दक्षिण में वीणा अधिक प्रचलित है, उसका स्वर गम्भीर तथा समृद्ध होता है। उत्तर में सरस्वती वीणा कम सुनने को मिलती है। ऊँची स्वर वाली बांसुरी दक्षिण में तथा नीचे स्वरों वाली बांस की बांसुरियों का प्रयोग उत्तर में किया जाता है।

आज के संगीतकारों का दृष्टिकोण अत्यधिक व्यापक है। तीव्र यातायात के साधन भी सुलभ हो गये हैं। रेडियो, चलचित्र, रिकार्ड कैसेट, दूरदर्शन, सम्मेलन आदि द्वारा संगीत के प्रचार में अधिक उन्नति हुई है।

इन सब आधुनिक साधनों के कारण, दक्षिण और उत्तर के संगीतज्ञों के पारस्परिक सम्पर्क में एक अनोखी वृद्धि हो रही है। जिससे संगीत को लाभ ही होगा।

कला

—श्री विभूषित महाराज श्रीपाद बाबा जी

कला और शृंगार को इस चिन्मय भूमि, वृन्दावन की धरती एवं कला के अधिष्ठान, श्री कृष्ण और कला की गहराइयों व उनकी शक्ति राधा, जो वृन्दावन के आराध्य हैं, को प्रणाम करता हूँ। कला की इस भूमि, जिसकी संरचना वैदिक काल से भी पूर्व आराधना के रूप में विकसित हुई थी, जिसे काल पराजित न कर सका और कालजयी चेतना के रूप में श्री कृष्ण का आविर्भाव हुआ एवं कला को अभिव्यक्ति प्राप्त हुई, उस सृजन की शृंखला में इस पृथ्वी पर कला का जो श्रेष्ठ साक्षात्कार हुआ, वही ब्रज भूमि हुई।

हम इसका अनुभव करते हैं कि मानव में जो श्रेष्ठता की अभिव्यक्ति है, वह उसकी बौद्धिक अभिव्यक्ति नहीं है किन्तु उसकी भावनात्मक अभिव्यक्ति है और भावनात्मक अभिव्यक्ति का साक्षात्कार समाधि से होता है, समाधि विलय का नाम है और विलय के पश्चात् जो उसमें अवतारण तथा साधना है, उसी का नाम कला है। कला में जो सौन्दर्य है, वह और भी अद्भुत है, यही कारण है कि विभिन्न संस्कृतियों में कला को बहुत सम्मान मिला है।

कला ने मानव को श्रेष्ठतम चेतना के ऊपर प्रतिष्ठित किया। हमारे मनिषी कलाकार जानते हैं कि पूर्व और पश्चिम की कला में क्या है? पश्चिम की कला के एक-एक अंग में उसकी अभिव्यक्ति का बड़ा सौष्ठव है, चूँकि पश्चिम के समीक्षाकारों ने भी इस बात को स्वीकार किया कि उनके यहां कला तो है, जीवन नहीं, मतलब ऐसा नहीं कि कला में जीवन नहीं है, कला तो अपने आप में जीवन है, फिर क्या कारण है कि जब वे पूर्व की ओर देखते हैं, तो सूर्योदय के देश की ओर ही देखते हैं, जो भारत है अथवा मध्य पूर्व है अथवा सुदूर

पूर्व है, उनको लगता है कि कला जो जीवन है कला जो प्राण प्रतिष्ठा है, वह इस सूर्योदय के देश (भारत) से ही उभर कर आयी है। इसका कारण एक यह भी है, कि हमारे शास्त्रों में प्राण प्रतिष्ठा को कला के भीतर की प्रणय चेतना के रूप में प्रतिष्ठा के साथ स्थापित किया गया है। गति वाङ्मय के विराट रूप में कला के आविर्भाव और अंगभाव को ऐसी श्रेष्ठतम अभिव्यक्ति बताया गया है जिसके आधार पर मंत्रों से अभिव्यक्ति करके प्रतिमाएं स्थापित की गई हैं। यही कारण है कि भारतीय वाङ्मय अपनी कला की श्रेष्ठतम अभिव्यक्ति में बहुत सराहा गया। देखने में आता है कि तक्षशिला से लेकर नालंदा तक तथा अजन्ता व एलोरा की संस्कृतियों में प्राण प्रतिष्ठा की चेतना अवधारणा के पूर्ण रूप में अभिव्यक्ति हुई है, यही बात कोणार्क के विशाल मंदिर को भी देखने से अनुभव होती है। खुजराहों के बहुत सारे स्थापत्य के बीच सौन्दर्य की प्राण प्रतिष्ठा का ही अनुभव होता है, यहाँ यह बात भी ठोस प्रतीत होती है कि भारतीय संस्कृति के दार्शनिक पक्ष में इसको निर्गुण से सगुण बनाया गया है। यहाँ लगता है कि कला ने इसी को मानव अभिव्यक्ति या जीवन अभिव्यक्ति के रूप में लिया है। अभिव्यक्ति के सृजन में जब तक दोनों चीजें नहीं मिलेगी, तब तक पूर्ण अभिव्यक्ति नहीं हो सकती है। पश्चिम में यह बात अधूरी है, क्योंकि वहाँ निर्गुण से सगुण बनाने की कोई दार्शनिक अभिव्यक्ति नहीं थी, उनके वहाँ विकास की परम्परा में भौतिक चेतना का ही अनुभव होता रहा है, परन्तु हमारे यहाँ ऐसा नहीं हुआ वैदिक रीति में समाधि के एकान्त में जो अनुभव किया गया, उसी आनन्द को उसने अपने आनन्द के साथ संजोया और उसी आनन्द को उसने पूरी सृष्टि में बिखेर दिया, और यह देखने में आया है कि जब उस परमात्मा

को एक से बहुत होने की इच्छा हुई तब उसने अपने को एक से बहुत रूपों में परिणित कर दिया एकोअहम् बहुस्यामा।

आप कल्पना कीजिये की जो सम्पूर्ण आनन्द और शक्ति का अधिष्ठान हो, जब वह अपने को व्यक्त करेगा तो कितना सुन्दर होगा। सबसे पहले प्रकृति के सौन्दर्य जिस रूप में वह स्वयं अभिव्यक्ति हुआ है और उसके सौन्दर्य की कल्पना का जो उद्बोधन है, वही हमारी कला की चेतना के लिए प्राण है। एक बात यह भी है कि जैसे ही मानव आनन्द की अभिइच्छा को लेकर भीतर की ओर मुड़ा और पहला मानव आनन्द की खोज में समाधि की ओर मुड़ा तो उसने पाया कि जड़ता को समाप्त करके चिन्मयता की ओर उसका आरोहण होना चाहिये, उस आरोहण में उसने स्थूल सूक्ष्म का भी काफी अध्ययन किया, इसके बाद वह महाकारण तक पहुँचा, जहाँ उसका परमात्मा के साकार रूप से मिलन हुआ और इस मिलन की अभिव्यक्ति ने जो कि मन, वृद्धि और वाणी से परे है के मिलन व आनन्द से जो विस्फोट हुआ, साक्षात्कार हुआ, वही अंत में कला के रूप में, काव्य के रूप में या नृत्य के रूप में प्रगट होता चला गया। भारतीय संस्कृति के पीछे जब हम कला को देखते हैं, तो काव्य का स्मरण आता है। साहित्य का स्मरण आता है, और उसके साथ उसमें नृत्य तथा मंचन का भी स्मरण आता है। यह वही बात हुई कि प्राचीन काल में कला मात्र साधना थी, वह किसी भी प्रकार का प्रदर्शन नहीं थी और कला के लिए जीवन ही समर्पित होता था, जीवन एक रस, यानी एक प्रकार के अनुप्रेरित होकर, कला में ही जीना या मरना होता था। यही वे कारण हैं कि बोधिसत्व और भगवान तथागत की प्रतिमा के निर्माण में उस अवस्था का अनुभव किया गया जिस अवस्था में बोधिसत्व ने यह अनुभव

किया कि जन्म और मृत्यु के परे अमरत्व है और अमरत्व को पा लेने के बाद जन्म मृत्यु का बंधन समाप्त हो जाता है। कलाकार के हृदय में आनन्द का जो अतिरेक हुआ होगा, उसी ने तथागत की मुखाकृति पर बोधिसत्व की अनुभूति प्रकट की होगी।

अब आइये मथुरा कला पर—मथुरा के प्राचीन गान्धार कला ने स्थापत्य को आत्मसात किया। मथुरा जहां हम हैं, यह कोई नगर नहीं बल्कि यह पृथ्वी की श्रेष्ठ कला का वह मुकुटमणि क्षेत्र है, जिसने कला को जीवन दिया। अफगानिस्तान जहां गान्धार कला की साधना होती थी, वहां के लोगों ने भी विचार किया कि मथुरा में ही यह कला पनप पायेगी, परिणामतः कनिष्क से लेकर कालान्तर में गुप्त और उसके पश्चात की सारी अवस्थाओं में मथुरा में ही गान्धार कला शैली का विकास हुआ।

आप कल्पना कीजिए कि कृष्ण की इस भूमि में बुद्ध का क्या काम? परन्तु नहीं, तथागत बुद्ध जब इस ब्रजभूमि पर विचरण करते हुए निकले, उसी समय महावीर जी भी इस भूमि से निकल रहे थे और उनकी भी साधना की यह पावन स्थली बनी। भगवान बुद्ध के उस प्रभाव ने ब्रज को और भी अधिक गौरव प्रदान किया और गान्धार कला ने हिनयान और महायान एवं बोधिसत्व को आत्मसात करके यहां कला की चेतना के पुनर्जन्म दिया। मथुरा की कला में, यानी बुद्ध की प्रतिमा में आनन्द का जो उद्देग हुआ, उसका कारण कृष्ण का आविर्भाव है। कृष्ण की जो आनन्दमय अभिव्यक्ति है, उससे बुद्ध की प्रतिमायें भी आन्दोलित हुई, और प्रतिमाओं में सौन्दर्य का उत्कीर्ण हुआ। कला की अभिव्यक्ति से रस की अभिव्यक्ति हुई और उसका विवरण, प्रतीक के रूप में दिखा और वह चिंतन वस्तुतः चेतना के स्तर का प्रतीक है।

तुम कौन हो ?

—अनिल कुमार

महाकवि माघ राजा भोज के राज्य में रहते थे। यूँ तो काफी विद्वान थे लेकिन साथ ही एक अवगुण उनमें था—वह बहुत अहंकारी थे। लेकिन राज्य में उसका सम्मान और प्रभाव था इसलिए कोई उनके अवगुण के लिए टोक नहीं पाता था।

एक बार कविराज राजा भोज के साथ वन विहार से वापस आ रहे थे। रास्ते में एक झोंपड़ी दिखी। दोनों द्वार पर पहुँचे ही थे कि एक वृद्धा महिला बाहर निकल आई। महाकवि ने उससे पूछा—

“यह रास्ता किधर जाता है?”

वृद्ध महिला ने एक क्षण रुककर उत्तर दिया—

“रास्ता? रास्ता कहीं नहीं जाता है। केवल पथिक आते-जाते हैं। आप लोग कौन हैं?”

“यात्री तो दो ही हैं—सूर्य और चन्द्रमा। आप लोग कौन हैं, सच-सच बताओ।”

अब महाकवि थोड़ा अचरज में पड़ गए और संभलकर बोले—“हम राजा हैं” कि शायद इसका बुढ़िया पर प्रभाव पड़ेगा और आगे वह प्रश्न नहीं करेगी लेकिन दूसरे ही पल वृद्धा ने कहा—

“नहीं, आप राजा कैसे हो सकते हैं? राजा तो, शास्त्र के अनुसार दो ही हैं एक इन्द्र और दूसरा यम। आप कौन हैं?”

महाकवि यह सुनकर विचलित हो गए और फिर

बोले—“मां ! हम क्षणभंगुर मनुष्य हैं।”

“क्षणभंगुर मनुष्य? यौवन एवं धन ही दो ऐसी वस्तुएं हैं जो क्षणभंगुर होती हैं। पुराण कहते हैं कि इन दोनों पर कभी विश्वास नहीं करना चाहिए।” वृद्ध महिला ने एक बार फिर माघ को चक्कर में डाला। अब माघ ने अपना अंतिम दांव फेंका—

“हम सबको माफ करने वाली आत्मा हैं।”

लेकिन वृद्धा का उत्तर इस बार भी सटीक एवं संतुलित था—

“इस संसार में सबको माफ करने वाले तो दो ही हैं—एक पृथ्वी और दूसरी नारी। आप इन दोनों का मुकाबला किस प्रकार कर सकते हैं?”

अब माघ हाथ जोड़कर करुण स्वर में बोले “मां हम हार गए। अब रास्ता बताओ।” किन्तु वृद्धा तो आज जैसे माघ का गर्व चूर-चूर करने के लिए दृढ़प्रतिज्ञ थीं, बोली—“आप हारे किस तरह हैं? हारता एक तो वह है जिसने कर्ज लिया हो और दूसरा वह जिसने अपना चरित्र खो दिया हो। आप इन दोनों में से किस श्रेणी के नहीं जान पड़ते।”

महाकवि माघ अब अनुत्तरित, अवाक् रह गए। वृद्धा ने आगे कहा—

“महाकवि माघ, मैं तुम्हें अच्छी प्रकार पहचानती हूँ। विद्वता के साथ दूसरी वस्तु मनुष्य के पास विनम्रता होनी चाहिए, न कि अहंकार।”

मे' याद प्यवान घुम

बर जस्त फुलय आऽस

सोंतुं वाव डलान ओस

विर्यन ति बामन्युक ग्वब्यर लंजन ओस अवेजान

तिम कऽतिजि आसुं तन्वि अंदर ओल बे 'यि शेरोन

आरन, कवलन, लाऽजन ति खो 'तमुत गुँट्यु वान्युक बुख

साऽरुय बुतल नीजि जामन मंज पूरिथ आऽस

मगर दिलन अंदर आऽस्यु खोफन नेजुं स्यऽजराऽविमित्य

आहन साऽ आ

कऽशीर आऽस स्वय सोंतुं महेरे 'न्यु स्वरगुं पऽरी हिश

मगर !

पऽदिस-पऽदिस प्यठ ओस मोतुक नंगय नचुन आम

वे 'थि, वे 'शवि, ल्यऽदरि, से 'न्दि आसुं

काऽशरि लाशि क्वछन मंज

कुस ओस कस मारान ? अमा क्याजि, कमि बापथ?

तनुं आऽस्यु फे 'किस प्यो 'करलाऽविथ शबस खसान अस्तान

यिकवटुं दशि गंडान तुं मंगान :

याऽरी चुं करवुन छुख तुं कर साऽ काऽशर्यन याऽरी

छुख सोन म्वरशिद बटुं तुं मुस्लमान लगहोय पाऽरी

तुं व्वं आऽस बो 'न्दकुं ज्यव दिवान बारव करान एलान:

काऽशुर नुं कुँहुँय, ये 'ति छि मुस्लमान नतुं छि हे 'न्द्यु

कबर अलग, शमशान अलग, काऽफिर तुं मूमिन ब्यो 'न

'इन्सान' छे' अख इस्तिलाह गाऽर इस्लाऽमी

लबैक सपुद अऽथ्यु तुं रातस वो 'न मगाफोनव' :

रे 'श, सूप्यु, मऽत्य, साद-संत साऽरी छि बस म्वरतद

क्वहराम वो 'थ इन्साफ पर्वर सोंच गऽय अगवा

गव नार जाऽरी सूर गव आशन तुं अरमानन

रे 'ह वुनि छे' जाऽरी, वाय ! सपुद गऽर्य गरन फुन्युफाह

तऽम्यु सोंतुं वावन चोन दिलन मंज कंजन मुशुक

तमि फुलयि वांऽलिज ज्ञाऽज अऽछन जन बो 'रुन बोरुद

यिथ्यु हालाथ ये 'लि आसन छि करान पाऽगंबर हिजरत

कमजोर मे' ह्यु नाऽतवां या नेरि गरुं त्राऽविथ

नतुं वांऽसुं वादन पामुं दिय-दिय ज्ञऽद्य कर्यस समय

० जौहर ०



काऽशुर मिनि (डूगरँ राजपूत) खांदर

—आर० के० भारती

(यिथुं कनि असि पऽतिमिस अंकस मंज वादुं को र जि अऽस्य करव तिमव ए 'सेहव मंजु चाऽर कऽरिथ केंह ए 'से पनन्यन परन वाल्यन हुंदि बापथ क्षीर भवानी टाइम्स अंदर सिलसिलुंवार छाप यिम दसंबर, 1999 थस दोरान C.I.I.L. मैसूर किस अऽकिस वर्कशापस मंज लेखनुं आवि। यिम ए 'से छि 9 प्यठ 14 वुहुंर्यं ताम स्कूल शुर्यन हुंदि बापथ। पऽतिमिस याने अप्रैल, 2000 किस क्षीर भवानी टाइम्स अंकस मंज पो 'रेवु त्वहि पं० शंभू नाथ मट्ट हलीम साऽबुन हावस बोट (नावुं गॅरु) नावुक ए 'से। यथ अंकस मंज छि जुं ए 'से शाऽमिल। अख श्री आर० के० भारती जियुन 'काऽशुर मिनि खांदर' तुं ब्याख श्री मोहन लाल आश साऽबुन 'पालतू हून'। ए 'से पऽरिथ सूज्जिव असि ताम पनुंन्य राय-त्राय। पऽरिथ गो 'श दिनुक आदथ गो 'छ व्वन्य मनसावुन।)

० जौहर०

कऽशीर छे 'रलुंमिलुं तहजीबुंच अख पोशि वाऽर। अति छि हे 'न्या, मुस्लमान, सिख, ईसाऽय, गुजिर्य-बऽकुंरवाल तुं डूगरँ राजपूत बेतरि पऽत्यम्यव हतुंबघव वऽरियव प्यहुं यिकुं वटुं रोजान। काऽशुर खांदर छु बाकी रियासतुं क्यव खांदरव खोतुं बिल्कुल अलग। जे 'मिस तुं कऽशीरि ति छि पानुं वाऽन्य स्थठा फरख।

कऽशीरि मंज छि कोशुर बोलन वाऽल्य डूगरँ राजपूत, यिमन मिनि ति छि वनान रोजान। 1947 हस मंज आऽस्य यिम करीब शेठन गामन मंज रोजान तुं यिहुंद तेदाद ओस दऽह सास। यिमव छि जे 'मिस तुं कऽशीरि दरमियान मिलचारकि कऽदलुंच काऽम कऽरमुंच।

यिम छि डुगर देशुक पो 'शाक ति लागान तुं काऽशुर प्यरन ति। यिहंजुं जनानुं क्यो कोरि छि ज्यादुं तर शलवार केंमीज तुं साऽड्य (चुन्नी) लागान। यिम राजपूत याने मिनि छि कोशुर तुं डोगरी द्वशवय जबाऽन्य बोलान।

वैसे छे काऽशरि खांदरुंच अख अलगुंय पहचान। मुस्लमान छि डोल तुं स्वरनय वायान तुं बटुं छि शंख वायान। यिथय पाऽट्य छि मिनि खांदरन ति केंह पनुंन्य रसम-ओ-रिवाज। यिहिंघ माहराजुं छि गुरिस प्यठ सवार गऽछिथ तुं अथस क्यथ शुमशेर ह्यथ, बुधिस खऽटिथ थवुं म्वखुं प्यहुं से 'हरुं त्राऽविथ तुं रंगदार पठकुं बोल स्वंदर दसतार कलस गंऽडिथ बरात ह्यथ होवुर गछान। तोरुं छि महेरे 'नि डोलि मंज अनान। व्वं गव समय बदलनस सूँत्य

सूँत्य छु माहराजुं मोटर कारि मंज ति गछान। खासकर शहरन तुं कसबन अंदर। ये 'ति ये 'ति बेंड बाजि वाऽल्य मेलान छि तति तति छि यिम ति यिहिंघन खांदरन मंज शाऽमिल आसान। यिम छि खांदरन मंज डुगर देशुक तऽरीकि वारयाहस हदस ताम पानुंनावान। खासकर "मिलनी" तुं "साल दिनस मंज"। खांदरुं ब्रोंह छि यिम पनन्यन गरन से 'चि तुं गुहि सूँत्य लिवान तुं बासान छु जे 'म्य अलाकुक कांह गरुं छु चकि सान तुलिथ कऽशीरि मंज त्रावनुं आमुत। यिहिं दिस सालस मंज छु अंबल, दाल तुं च्वचि ति आसान। मगर ज्यादुं छु यिवान बतय ख्यनुं। साल छु पथर बिहिथ थालन मंज यिवान दिनुं। व्वन्य छि सायबान ति यिवान लागनुं यि नुं ब्रोंह ओस र्यवाज ति क्याजि कऽशीरि मंज छुनुं ज्यादुं गर्म आसान।

'मिनि' छु मियां लफजस बन्योमुत। मियां छि डूगरँ लूख यजतुं खाऽतरुं इस्तिमाल करान। यिहुंद माहराजुं छु पालकि मंज' खऽसिथ ति होवुर गछान। अचकन ति लागान तुं ल्यो 'दुर दसतार ति गंडान। पालकी छि चोर जऽन्य फे 'क्यन प्यठ तुलान। बराऽच सूँत्य यिम सालर छि आसान तिम छि खो 'श वाऽर्य दसतार गंडान। बटुं, मुस्लमान तुं सिख बेतरि ति छि यिहंजि बराऽच सूँत्य गछान। ने 'चिव वाऽल्य छि ने 'नि (मामस) ति रनान। द्वयि कुंस्मुं छु माज यिवान अननुं। अख हलाल तुं ब्याख फ्रठ (जठकुं)। जनानुं छि शूबि बापथ कुंस्मुं कुंस्मुं गहनुं लागान। फिराक शलवार अलावुं छे' केंह

दोति ति करान। माहराजस ब्रोंह ब्रोंह छि डोल वायन
वाऽल्य् आसान तुं पतुं पतुं बरात। गामुं पतुं गामुं दुँहरिथ
छि यिम ठहरान तुं लूकन ग्यवुन बोजनावान। आम पाऽद्य्
छि यिहुँज बरात शामनस बाऽग्य् नेरान।

कोरि वाऽल्य् सुंद गरुं वातनुं विजि छु महाराजुं
सुंद मोल तुं महेरे 'नि हुंद मोल 'मिलनी' करान तुं अख
अऽकिस नालुं मो 'त करान। आलथ कऽडिथ छु महाराजुं
होवुर गरुं अचान तुं ब्रह्मन छु अऽमिस लऽगन मंडपस
प्यठ वातनावान तुं लऽगुंन छु शोरू सपदान। लऽगनस
दोरान छि ल्वक्विच ल्वक्विच कोरि महाराजस सूँत्य् छेड
खाऽनी करान तुं गिंदान। गराह बूठ चूरि थवान तुं गराह

सुँचनि सूँत्य् वुस्य् दिवान। सुबुहकि वखतुं छे' यिवान
माहरे 'न्य वाऽरिव नेरनुं खाऽतरुं नवि पाऽरावनुं तुं रव्खसत
करनुं। माहराजुं छु ब्रोंह ब्रोंह आसान तुं डोलि मंज
महेरे 'न्य पतुं पतुं। गरुं वाऽतिथ छि यिवान महेरे 'नि -
महाराजस आलथ कडनुं। साल छु आसान तयार ब तयार
तुं साऽरी पऽछ्य् क्यो हंसायि छि साल ख्यवान। केह
मिनि छि डोलि ति आलथ कडान तुं कठ या छावुल ति
क्वरवान करान ताकि बद नजर पोरि नुं।

Jawahar Nagar, Talab Tillo
Jammu—180002

नज्म

—अर्जन देव मजबूर

ये 'लि याद प्यवान असि टोठ वतन।
दिलि जिगरस लायान तीर मत्यो ॥



हानुं आमुँत्य् से 'कि तूफानस मंज।
से 'जि वति अऽस्य् गाऽमित्य् गीर मत्यो ॥



कुनिरुँक्य सहलाबन आवुँर्यमित्य्।
गटुं पऽछ राऽचन राहगीर मत्यो ॥



गरुं जाऽलिख ओ 'न्द पो 'ख नाहनोवुख।
खो 'त कुस सन असि तक्सीर मत्यो ॥



असि पोशि फुलय खूनस छाऽविथ।
अऽस्य् पजरस वुनि दिलगीर मत्यो ॥



असि यारुं बलन पूजा कऽरमुँच।
व्वंदि लीखिथ असि 'कशमीर' मत्यो ॥



यस मूलुँय आसन टऽकराऽविथ।
करि क्या साऽ सुय तदबीर मत्यो ॥



'मजबूर' वनय काऽत्याह छिय अऽस्य्।
डंजि रोजान छनुं कांह सीर मत्यो ॥

H. No. 207, Ward—12
UDHAMPUR—182101

हून छु इन्साऽनी समाजुक अख अहम अंग तस्सवुर यिवान करनुं। यि छु सानि ज़िंदगी सूँयू यूत रल गोमुत ज़ि असि छुनुं सूँचमुतुय ज़ि गरन हुँज चूक्यूदऽरी करनुं अलावुं क्या क्या सिफत छि अऽमिस।

यि छु सारिवुँय पालतू जानवरव मंज गाटुल, हुशयार तुँ वफादार। अऽमिस छि तिम साऽरी सिफत यिम अऽकिस महात्माहस, योगीश्वरस तुँ सादस छि आसान।
मसलन :

1. हून छु भीष्म पिता सुँघ पाऽट्यू 'जितंद्रे', याने अऽम्यू ति छि भीष्मपिताह सुँघ पाऽट्यू न्यऽदुर जीनिमुँच। यि छु तमि वखतु वुशारुँ रोज़ान ये 'लि सोरुय संसार छु शोंगिथ आसान।
2. हून छु 'जंगल दिशा' रे 'शन तुँ मुनीशरन हुँघ पाऽट्यू करान। याने ये 'लि अऽमिस जल-मल छु यिवान यि छु आवाज करान तुँ गरुँ न्यबर वाराह दूर वाऽतिथ छु करान। यि छुनुं जांह गरुँकिस आंगनस मंज नापाऽकी करान।
3. यि छु इन्सानन हुँघ पाऽट्यू साफ-सुथरुँ रोज़ुन पसंद करान। यथ जायि हून बे 'हि तत्यन छु यि ग्वडुँ पननि लचि सूँयू सफाऽयी करान तुँ अदुँ पथर बे 'हान। ये 'लि अऽमिस पंजन मंज मल छु समान यि छु ज़मीनस प्यठ तछान तुँ पंजि साफ करान। ये 'लि अऽमिस पानस मंज लछ छि बासान यि छु कछस प्यठ थुरुँ गोंड दिथ पानस सफाऽयी निवान कऽरिथ।

4. हून छु पनुन डाक्टर पानय। अऽमिस छु दयन अख बो 'ड सिफत द्युतमुत ज़ि ये 'लि अऽमिस दोद छु करान यि छु यकदम ख्यन त्रावान तुँ आराम करान। अमि पतुँ कुनि बागस या सब्जारस मंज वाऽतिथ अकि खास कुँस्मुक गासुँ ख्यवान युस अहंदिस दाऽदिस दवा छु आसान।
5. हून छु सन्तोश स्वभावुक। अगर ख्यनस क्युत बन्योस केंह तुँ खे 'यि। अगर नुँ तुँ यि छु फाकय रोज़ान मगर अमि बापथ छुनुं कांऽसि प्यठ ति चख कडान। न छुस शरारत खसान तुँ नुँ छु चऽपिस यिवान।
6. यि छु साऽबिर। अऽमिस मंज छु हदुँ खोतुँ ज़्यादुँ सबुर। अगर माऽलिक आसि बतुँ ख्यवान तुँ हून आस्यस ब्रोंह कनि बिहिथ। यि छुनुं तंबलान तुँ बतस थफ दिवान। न छु बेचेनी-हुंद इजहार करान। बल्कि थलि थलि माऽलिकस वुछान तुँ बस। बतुँ म्वक्लाऽविथ ये 'लि माऽलिक हून्यू म्यऽट या बच्योमुत फो 'ल खंड त्राव्यस तिय ख्यथ तसलाह करान।
7. हून छु ला तमाह। अऽमिस छे 'नुं कांह गरुँवेठ आसान तुँ न कांह माल जादाद। साऽयूसुँय वांऽसि छु कुन तुँ कीवल आसान। मरनुँ विजि छु यि गरुँ दूर अंद कुन नीरिथ प्राण त्रावान।
8. वफादाऽरी वात्यस नुँ कांह। अगर माऽलिकस प्यठ सुँह हमलुँ करि यि दियि पान पनुन छे 'पि मगर तस प्यठ दियि नुँ आछ यिनुँ।
9. हूनिस छु कनुँबल स्यठा तेज। दपान अगर

कुलि प्यटु पनुं पऽतुर पे'यि तूँ हून आसि
मस शौंगिथ। यि छु पनुं पऽतरुकि ठसुँ सँत्त्य
वुशारुँ गछान।

10. हूनि स मंज छु मुश्क ह्यथ प्रजनावनुक ताकत
ला जवाब। अगर कांह चूर रटुन आसि हून
छु कुनि तथ चीजस यथ चूरन आसि थफ
कऽरमुँच या तस सँत्त्य लो 'गमुत आसि मुश्क
ह्यथ चूरुँ सुंद प्रय कडान। मीलुँ वादन छु यि
मुश्कुँ मुश्कुँ पकान तूँ यकदम चूरस थफ
छुनान। अवय छु साऽनिस मुल्कस क्यो
दुनियाह क्यन बाकी मुलकन मंज हून
पुलीसुक अख अहम अंग यिवान माननुँ।
होन्यन हुंद छु पुलीसस मंज अलग स्यक्शन
आसान। यिमन होन्यन छि 'स्नीफर डाग'
(Sniffer Dog) वनान तूँ यि हून छु वारयाह
कुँमती आसान।

11. होन्यन छि वाराह कुँस्म। मसलन :

1. पहाऽडी हून। 2. गुजिर्य हून। 3. बँकरवाल
हून। 4. पऽहल्य हून। 5. शिकाऽर्य हून। 6.

अलसेशन। 7. डाबर मेन। 8. लदाऽख्य हून।
9. चानथऽन्य हून। 10. केनन हून। 11.
बुल डाग। 12. डालमेशन। 13. जर्मन
शफाऽड 12. पामेरयन डाग बेतरि।

12. हूनि स छु दयन नस्ति मंज अख निजाम
बनोवमुत ये 'मि सँत्त्य यि मोमूली मुश्क ति
चीनिथ छु ह्यकान। अऽमिस छु नस्ति मंज
नाऽरन तूँ वालन हुंद अख त्रोंग आसान यिमन
रिसेपटर्स (Receptors) छि वनान। कुनि
चीजस मुश्क ह्यनुँ विजि छि यिम अख लछ
रिसेपटर हरकतस मंज यिवान तूँ अथ
Analysis याने दूँछ दिथ स्यकंडन मंज सही
फाऽसलस वातान।

13. यि छु ब्राऽर्य सुँद्य पाऽट्य राथ क्युत ति
ठीक पाऽट्य बुछिथ ह्यकान।

यिथुँ पाऽट्य छु हून अख इन्सान दोस
जानवर।

Durga Nagar, Sector-I
Jammu—180013

लोल

—जवाहर लाल सखर

क्या थ्यकय क्या छम मे' अरज्जथ
बस फकत छुस छो'न तूँ नो'न
नय फिरान तसबीह बुँ छुस तय
नय बुँ ज्ञानान दिन्य समाऽद्य
लोल वरतावान बुँ छुस
पनन्यन तूँ परद्यन राथ छह
बस छु मजहब म्योन लोलुँय
अऽथ्य अंदर प्रावान स्कून

New Colony
Garhi, Udhampur—182121

हायको नज़्मों

—एम० अयूब बेताब

1. आऽनुँ

याम आऽनन आऽनुँ वुछ
गव सख रो 'बूद
कति रूद बूद रोवुस वजूद

2. जिंदुँ लाश

म्योन ज़मीर
यो 'दवय नुँ करिहे खदकशी
अवुँ बुँ जिंदुँ कति आसुँहा !

3. खाब

बेदार चऽशमव वून्यतव रंगदार खाब
ताऽबीर छाऽरिव
अऽछ वऽटिथ ।

4. मशवरुँ

छवुँ पऽतिम तुज
तो 'ह्य रऽछिथ थाऽविव जिनाब
क्या खबर मा आसि गरुँ कांह ज़ालनय

5. प्रज़नथ

कोतरो !
अऽछ कथ वचथ
वारिल्य वुछुख

6. हावस

कावस गो 'मुत हावस स्यठा
गुलि दूर्य रटिहे तौति मंज़
फऽल्यलुँ बे 'यि मलिहे पखन

7. स्वछ

राथ यिम वे 'ह ख्याऽव्य वख
लहदि मंज़ अज़ मऽर्य तिहंछ
त्वहि छिवुँ करान द्वयि खाऽर रुत

8. कुलुफ

बे खता ज़ाऽनिथ बुँ
यलुँ यवुँ त्रोवहस
ज्यव मगर अगवा सपुँज़

9. काऽद

जेल खानस मंज़ अऽचिथ
आज़ाद छुस
वरनुँ ओसुस काऽदि संऽगीनस अंदर

10. कऽन्य शे 'छ

यिनुँ रो 'सुल मीरस वऽनिव
क्वंग तऽहुँज़
अज़ छे ' गाऽमुँच परदेसुँ बुज्य

11. ग्रंद

खातुँ वठ ताम
हाल बोज़व
अज द्वहस गऽय मारुँ कूत्य

(व्यतरावुन प्योम मंज़ुँ शुक्रिया सान)

"Thakeh Peand" Taing Mohalla

Shopian Kashmir—192303

वुनि छख तऽतिनूँय तऽथ्य नागस प्यठ
ये 'ति नस समखे 'य खाबुँ हलम ह्यथ
संऽद्यजि डलन ओस स्वनहऽय् वरदन
कुसताम पतुँ आव थऽज वानस प्यठ
खाबन हुँज मा कांह कऽर पतुँ कथ
पतुँ अथुँ व्यसरयोय
छऽकरिथ ख्वशब्बय

कालुक बतुँ छुम याद मे' सुय शब
बोनि बलस जो 'र असि तारख नब
अकि अकि वुछ असि गामस वो 'न दिथ
खाबन मा छख थऽवमुँच सन दिथ
ख्वश ब्वयि पतुँ को 'र मोऽतर ओंद पो 'ख
अऽथ्य मंज मो 'नामय माने खाबन
वाश चुँ कड कड वादुँ करारन
याद छुया चे' वो 'नथम कथ चठ
दम फुट्य तारख गाह छऽकरावान
पानस अनि गो 'ट

तथ वन छे 'पि मंज
यारि कुल्यन तल
दिलुँ दुबरायन कुनि मा गव छूयन
पतुँ बे 'यि मो 'नामय माने खाबन
न, न, ये 'ति नुँ, ये 'ति छुनुँ वारुँय
ये 'ति छि हुशारय
बुतरात तामथ मुलुँ जजरेमुँच
पोशन हुँज लो 'च लाऽव र्वपट्य तन
मा गछि बरहम
न, न, ये 'ति नुँ

नारस तल मा ओस कुँहुँय व्यन्य
अख जानावर बाशि करान बस
अनि गटि मंज मे 'य खाबुँच कथ तुज
न, न, ये 'ति नुँ
नारस आब छे' शीशि पऽथुर वुछ
शीशस किथुँ ह्यकुँ यारुँ बुँ ब्रम दिथ
न, न, ये 'ति नुँ, सोरुय गछि नो 'न

सोरुय दुनिया न्यंऽदरि अंदर मस
जून तुँ तारख तामथ बे ह्यस
छूवपि मंज मो 'नामय
जिंदगी हुंद स्वख
म्योन ओ 'न्दुर ओस
प्योमुत वति प्यठ
ख्खशाबो 'य छारान खाबन हुँज वथ
बोजान छुखुँ !
असि अनि गटुँ क्या करि
अनि गटि चशमन शीशि चे' जोतान
गासुँ क्रऽटा तान्य
नऽन्य नऽन्य बासान
वुनि नुँ, वुनि नुँ
वुनि गव प्रारुन

('पारुँद्य पोश' मंजुँ, शुक्रिया सान)

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‘डेकुं बऽड’

—मकतूम मास्टर जय कृष्ण रैना

मारवऽती !

सडकि अंदन हुंज कूँचाह स्यख तुं गर्द आऽस क्रकुंनाद कऽरिथ अऽमिस रटनि पतय दवेमुँच अमा पो ‘ज मोयूस गऽछिथ आऽस यि बेयि पननि पननि जायि कचि तुं करारस बिहिथ ! सऽ आऽस करताम अऽमिसुँज फिजुंहास तुरं दिनुं वाजिन्य क्रख बूजिथ....किनुं जऽर लाऽगिथ, अऽछथो ‘प दिथ पननिस सरमायि वऽलिथ तकऽबुरस मंज त्यूत जोरु वुफेमुँच जि साऽरी आऽस्य वुछान तुं वुछिथ बस युतय वनान “क्या पता कोन है?”

ये ‘लि मे’ लुकुं डेरुंज वुछ, व्वपुंराऽजिल, हलीमी, बेकऽसी, खोफ, वऽशथ तुं मुसीबथ ओस वाश कऽरिथ साऽरिसुंय वति छऽकरनुं आमुत ! मोयूसी आऽस बिजलीतारन अलोंद गऽछिथ रातुं क्रील बचि ज्ञन अलुंगुस करान ! गे ‘न्यव बऽरिथ बुथ्यन ओस ‘त्राहि-त्राहि’ वनुंनन दंदव रुस आऽसन ज्यादय ख्वखरेर द्युतमुत ! बुंति दव्योस अथ डेरुंजि हुरे ‘र दिनि ! युथुय मे’ पनुंन्य गर्दन ब्रगुं सुँद्य पाऽद्य जेठराऽविथ खबर कुँहुँघन द्वन फे ‘क्यन प्यठ खूच्य खूच्य अथुं थाऽव्य, म्यान्यन थोर्यन लऽग्य तलुं ज्ञन किल्य, तिम गऽयि थो ‘द वऽथिथ तुं खोरुं टे ‘न्यडे ‘व द्युत बुतराऽच व्वनकुन वऽसिथ गछनस जोरुं चार ! में चऽज कुनी क्रख नीरिथ ! वऽस्य प्यवान प्यवान आयास बुथि वाऽर्य चलावनुं ति क्याजि डऽखिजि फे ‘क्य दूरेयायि म्यानि बारुं सूँत्य ! अति आऽस अथ लुकुंदाऽयरस अंदर सिरिफ अख लाश ! ...

“लाश...हुँह...आ...अहानसाऽ...शायद...जाऽहिर...किनुं...नऽ नऽ...सऽ छि वारुं कारुं, सऽ छनुं”

अज ब्रोंठ हुँह (30) वऽरी ये ‘लि वुनिलि वऽलिथ शामन राऽच हुँजि छूवपि तुं अनिगऽद्य पनुन अनहार वाऽहरिथ सोरुय माहोल वटुँस्य ओस को ‘रमुत तंदिस गरस मंज आऽस ज्ञाननव तुम्बख नार्यन टासुरायि तुजमुँच ! तसूँजव नीजव अऽछव मंजुं ओस ओ ‘श स्फेद डोंटुंफऽल्य बऽनिथ कजुँल्य रुखन छ्वकुँलद करान तुं पतुं व्यगलिथ व्वजुँल्य अंबुर्य चूँट्य खंजव पे ‘द्य दारि वसान...अमा पो ‘ज मांऽजि डुल तुं शीरीन...?

तऽमि सूँजि माजि क्यथुं करयोव वीगिक्यन रंगाब-रंग आरुंकोडुँल्य रुखन प्यठ लुकुं अरसातस थी महाराजुं मदनस, दजवुँन्यन रतनुं चांग्यन हुंज आलथ, कऽरिथुंय वुदुं कांगुर ह्यथ डे ‘कस म्यूठ? बीनबाजि क्याह ओस वज्ञान तुं वाजुं-वान ओस सुली मोकल्योमुत दऽजिथ ! तऽमिस बिचारस कुस को ‘ब गऽयाव हारो तुं पोशि मालव सूँत्य? करिहे ति क्याह? अंऽद्य अंऽद्य आऽसुंस यऽहय लुकुं डेरुंज खोरुंशोर मुदयि वुछान ! आमुत ओसना सालुँर्य ह्यथ सऽरिथ तुं सखरिथ? हीमाल आऽसुंस ना निन्य?

तुं यलि अकि द्वह हीमालि मंडुँल्य मंडुँल्य तऽमिस पनुन बे ‘यिरंगुं आसुन बाव्याव, अंऽतरि शीशि फेर्याव दुबुं, मुशुक तेलेयाव चो ‘वा तर्फ ! निकुं प्यूत ज्यथ क्याह जूल आयाव करनुं? महलस तुं आऽशनावन क्याह साल तुं सबुं आयायि दिनुं ! सऽ आऽस जेदुं जूनुं पछ चोरम तुं हु आऽस कारतिकचि पुनिम हुँज जून, जोतुंवुंन्य तारख आऽसिस अऽछ नादुं करान ।

मगर वाय ! अज कुस छु ये ‘ति पनुन ? ये ‘ति छे व्वपराऽजी ! ये ‘ति कुस कस प्रजनावान ? कुस गाऽमी,

कुस शाऽहरी? ये'ति क्वस रे'श वाऽर छि जि लाश
वुछवुन्यन अऽछन फटि तोति ओ'श तूँ यि ग्रीष्मुचंऽड
गच्छि दमफऽटय् । यि मा वनि कांह "क्या पता कोन है"
तूँ पतुँ चलि कलुँ व्वन कुन छुनिय।

ग्वडुँ कस ताऽर छि वऽरियन लगान ? अऽजिच
वांऽस छें डून्य् ग्रंद । कुकूजी कमि द्वडुँ तूँ दानुँ आव
रछनुँ? तऽम्य कपाऽर्य् पो'र तूँ ल्यूख? तऽम्य कर्याव
महाराष्ट्रुँ आय० आय० एम० एस० तूँ मोज आऽसुँस
खो'शी हुँजुँ व्वडुँ तुल्य् तुल्य् छडुँ मारान! रामुँजुवस
मशायि गरुँ त्रावुँनुच साऽर्य् दग। व्वज आऽसुँख सिरिफ
छाँडुँन्य् चूनन फुलय नतुँ अफो'ल गुलाब! करमुँ लीखायि
नमस्कार।

तकदीरुँक्य् रंग ! कुकूजी वोट अमरीका तति
वो'लुस जवाऽनी हुँघ जालन तूँ हुसनुँक्य् जमालन नाल!
तस लो'ग शिलि प्यठ दिल! तस गऽयि रबि प्यठ रूकन!
तऽम्य ह्यो'कनुँ किहीं ति कऽरिथ, सिरिफ युतुय जि
अमिस यसुंद नाव बसन्ती छु, बनेयि मीमुँ कऽट न्वश!
अऽमिस वोट हवाऽई जहाजस लऽदिथ मुथिमो'र तुलनुँ
बदल प्रे'जंट (Present) अख डाऽल्य्, अख डिमपी।

डिमपी.....डाऽल्य्.....कुकूजी.....रामुँजू,
बसन्ती.....हुँह बसन्ती.....आ.....बसन्ती,
प्रजनाऽव मे'! ये'य छे' ननिवानुँ सय, सय बसन्ती, यस
पऽज्य्पाऽट्य् बहार आऽस तूँ अज छि हरदुँवावन पो'ह
पनुक्य् पाऽट्य हऽरिथ तूँ छऽनिथ त्राऽवमुच! तूँ अऽमी

वन्याव यऽलि काकाजियस खांदर ओस, "महाराशटरन
हबा बनाऽव्य बटुँ शुर्य् बतख-पूत्य् तूँ बटन्यन क्वकुर।
ठूलन फाह दिथ जायि तिम पूत्य् यिम समनदरन अपोर
छाँटि तऽर्य्....." यऽहाऽय छे' सऽ! हुक्या छुसना
हंगनि तलकनि सुय लखचुन ! मे'य सौर्य च्यतस प्यो'व!
रछाह दम दिथ प्र्यूर मे' होश! जबरूथ को'रुम कूत्यन
रऽटुँम हंगन्य्! मे' तुलनाऽव लाश! अऽस्य् वाऽत्य् रामुँ
चंऽदरुन गरुँ युस हाल हालुय नो'व बनावनुँ आमुत
ओस, वुनि ओस अडल्यो'कुय तूँ तस बिचारस चऽज
कुनी क्रख नीरिथ! तालि गुल्य् गंऽडिथ वो'दुन, हो'ट
लो'गुस, हिक्य् लऽगिस, आस गश तूँ गो'व बे होश!
हंसायि ति आयि चऽसिथ ! यिम ति साऽरी कम ताम
व्वपरुँय! अख ति जानुँहान नुँ ! अख ति ओस नुँ पनुन!

ड्यकुँ बऽड.....डेकुँ बऽड ति आयि!
बसन्ती ह्यो'तुन अंऽघ्-अंऽघ् फीरिथ साऽरिसूय मुशुख
तूँ बीठ ब्रोंठिमि जंगुँ जूँ त्राऽविथ दरवाजुँ दाससं प्यठ
ज्युठ तुतुर कऽरिथ सौर्य केँह वुछिनि! शायद आऽस
यिति "म्याऽन्य् टाऽठ, म्याऽन्य् माऽलिकिज" वनान
तूँ वुछान! यि आऽस डिमपी, बो'ड डेकुँ कऽरिथ-
मशहूर जापाऽन्य् नऽसलुँच व्वजुँज हून्य् ड्यकुँ बऽड-
यस तमि मीमुँ न्वोशि डाऽल्य् आऽस सूजमुँच!

Q. No. 4-Old SMG
Ahata Amar Singh
Jammu—180001

ललवाख

परुन स्वलब पालुन द्वरलब।
सहजुँ गारुन सिखम तूँ कूठ॥
अभ्यासुँकि गनिरय शास्तुर मो'ठुम।
चीतन आनंद निश्चय गोम॥

लीला

कुमार अशोक सराफ 'घायल'

आदि दीवुं बारंबार, भऽविनय म्योन नमस्कार ।
 हरतम संकट तुं भार, आदि दीवुं बारंबार ॥
 सथ चाऽन्य कुन्य छि जगतस ।
 पोशिवुंन्य छि माया चाऽन्य ।
 श्वद दितम ब्वद तुं अनहार ।
 आदि दीवुं बारंबार ॥
 चानि सुमरनि सूँत्यन ।
 पाफ शाफ द्वख मे' चलनम ।
 श्वद दितम ब्वद तुं समचार ।
 आदि दीवुं बारंबार ॥
 ग्यानुं निशि छुस स्यठा दूर ।
 बऽल्य यिथय छुम मे' अभिमान ।
 स्वख गो 'छुम रुत मे' व्यवहार ।
 आदि दीवुं बारंबार ॥
 प्रथ सातुं दिल मे' तंबलोव
 मायि जालुँक्य बाज्रन
 श्वद दितम श्रूच इजहार ।
 आदि दीवुं बारंबार ॥
 दीवुं सऽरी चाऽनी ।
 ग्वडुँ करान आराधन ।
 सारिनुँय थो 'द चुँ अंबार ।
 आदि दीवुं बारंबार ॥
 चाऽन्य पूजा करनुक ।
 बख्त लबि जीवकुस युथ ।
 'घाऽयलुन' बोज नमस्कार ।
 आदि दीवुं बारंबार ॥

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लीला

-प्रेमनाथ शाद

दर्शनुक छुम मे' शर माऽजी मुचरावि बर ।
 दाघन दवा कर माऽजी मुचरावि बर ॥
 बऽखुँत्य छुसय प्रारान ओ 'श बुँ छुसय हारान ।
 चुँय मे' छिहम यावर माऽजी मुचरावि बर ॥
 चोनुय बुँ सन्तान माता रोजुम मिहरबान ।
 सहायतुँच अख नजर माऽजी मुचरावि बर ॥
 बोज छुसय गुल्य गंडान पूजि लागय बुँ प्रान ।
 थ्यकुँ बुँ चोनुय बजर माऽजी मुचरावि बर ॥
 आसन बुँ शेराय अंऽद्य अंऽद्य बुँ फेरय ।
 मनि मंदरस अंदर माऽजी मुचरावि बर ॥
 न्यथ करय पूज चाऽन्य सथ करतम राजराऽन्य ।
 छुसय प्योमुत पथर माऽजी मुचरावि बर ॥
 चाऽनी मे' आश छम अथुँ रो 'ट चुँ करतम ।
 दास पननुय गंज्जर माऽजी मुचरावि बर ॥
 दिल फुटिथ युस ति आव जांह नय खाऽली सु द्राव ।
 छख दया सर-ब-सर माऽजी मुचरावि बर ।
 शादस छि चाऽन्य कल अजहय वोतुय डेडितल ।
 अख कदम कड न्यबर माऽजी मुचरावि बर ॥

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